Fryske Akademy
Three centuries
of building history

FA nr. 1096

Fryske Akademy. Three centuries of building history

Edited by Hans Cools.

design: BW H ontwerpers, Leeuwarden
photography: Erik and Petra Hesmerg, Amsterdam

Cover photo: detail of the wallpaper from the Coulonhûs

Translations: The University Translation and Correction Service (University of Groningen), Hans Cools (Preface)

NUR 693
ISBN 978-94-9217-632-5

This book has been published with financial support of:

Stifting Frysk Akademyfûns
City of Leeuwarden

Fryske Akademy

Three centuries of building history

Fryske Akademy Leeuwarden 2016

Contents

Preface

Hanno Brand
Director-administrator

This book offers a short building history of the Fryske Akademy. The text and the magnificent illustrations honour the founders, benefactors and architects of the complex that since 1938 has come into being in the Doelestraat and Groeneweg neighbourhood of Leeuwarden.

In 1938 the well-known art collector and notary Nanne Ottema provided three rooms in his Coulonhûs to the first collaborators of the Fryske Akademy. In the second half of the 1950s the Akademy expanded for the first time. At that time the Ottema-Kingma Foundation donated the Coulonhûs to the Fryske Akademy. Moreover that Foundation gave as well part of the sum required to build a new corner building at Groeneweg. But the largest part of the money was collected in a campaign launched by the local newspaper *Leeuwarder Courant*. Ordinary Frisians from all parts of the province contributed. The coats of arms of various communities bear testimony of these gifts.

The next step came in 1971, when the Fryske Akademy bought Doelestraat 6 for 150.000 guilders. Until then the building had been part of the Draaisma van Valkenburg cod-liver oil firm. Also this house was thoroughly renovated. Nevertheless, it remained separated from the adjacent buildings of the former factory, which were acquired at the time by the Akademy. All buildings along the north side of Doelestraat now belonged to the complex of the Fryske Akademy. More over the Akademy expanded as well along Groeneweg. In autumn 2014 these buildings that had lost their functions as a bookshop, the house of the housekeeper and an old carriage house were torn down.

On 1 July 1999 the Fryske Akademy acquired the Noorderkerk for a symbolic amount from the Reformed Church Community. The church was converted into a conference and convention centre. Nevertheless some characteristic elements such as the wooden barrel vault and the arched windows with their stained glass decorations were preserved.

Generous gifts by the Royal Netherlands Academy of Arts and Sciences and the province of Fryslân made the important renovation and the youngest building project that started in October 2014 possible. Their contribution supplemented with a large donation and a loan by the Frysk Akademy Fûns enabled the Akademy to realize this important project without affecting the budget for its scientific activities.

In 2015 several non-profit foundations collected the money for the restoration of the ground floor of the Coulonhûs. In particular I want to mention here the generous gifts of the Abe Bonnema Foundation, the Dioraphte Foundation, the Ottema-Kingma Foundation, the Sint Anthony Gasthuis Foundation, the Van Panhuys Foundation, the dr. Hendrik Muller Foundation, the Herbert Duintjer Foundation, the Gravin van Bylandt Foundation, the Korinthiërs Foundation and the Jongsma Restauratie Foundation (the latter two operating under the umbrella of the Prins Bernhard Cultuurfonds). Their contributions made it possible to clean and refurbish the ceiling, the wallpaper and the paintings and to restore the stucco. Taking as a standard the interventions that notary Nanne Ottema carried out in the 1930s, the Coulonhûs has returned to its former glory.

Nowadays the Fryske Akademy impresses visitors as an attractive contemporary scientific institution. The main entrance at the intersection Doelestraat and Groeneweg is an eye catcher. The interior is sleek and the offices fit the requirements of contemporary research. The courtyard functions as an oasis of peace in the Leeuwarden inner city. In the past seventy eight years the housing and the expansion of the Fryske Akademy would not have been possible without the support of public authorities, non-profit foundations and private benefactors. Also this book could not have been realized without their support. This makes clear how deeply this scientific institution is rooted in the Frisian society.

‘To keep the Coulonhûs available for the promotion and studying of older and newer Frisian culture.’

Between Grote Kerkstraat and Prinsentuin

Between Grote Kerkstraat and Prinsentuin

Hans Cools

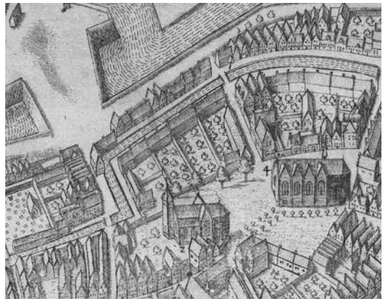
When notary Nanne Ottema (1874-1955) purchased the Coulonhûs in 1937 and saved it from certain demolition, he was at the peak of his fame as a Frisian benefactor. Ottema had always had a substantial amount of family capital. His assets were bolstered still further by revenues from estates and earnings from his notary firm, reportedly the biggest in the entire province. Even while a young man he spent the capital on objects of art, particularly ceramics and interior art. Ottema's urge to collect was legendary. In 1949, when he took stock of where he stood, Ottema estimated that in a half-century he had acquired between 26,000 and 30,000 objects of art. Some he kept for himself and stored them in specially equipped state rooms and studies in his house in Prins Hendrikstraat in Leeuwarden. But he donated by far most of the objects on long-term loan to the Frisian Museum and to other city and provincial cultural institutions. Some of these, like the Leeuwarden Princessehof or the Frisian Shipping Museum, even thank their foundation to the patronage of Nanne Ottema.

Particularly the Princessehof in Grote Kerkstraat can be regarded as his personal creation. Although it was the city of Leeuwarden that purchased this city palace in 1916, Ottema was appointed as honorary curator and he was given a free hand in the restoration of the building and its furnishing as a museum. Much attention was obviously devoted to the collections of Asian earthenware that soon brought the museum considerable fame stretching far outside the borders. But Ottema also had 18th century period rooms set up. There, it was just as if Marie Louise of Hesse-Kassel (1688-1765), the original occupant of the house and for decades the regent of the then still minor stadtholders William IV (1711-1751) and William V (1748 1806), could walk in at any time.

As curator Ottema was particularly keen to let visitors gain historical experience from the different collections under his responsibility. To do this, the past had to be evoked. With that in mind, he selected the objects that he wanted to exhibit. But even more important were the settings in which the objects were on display. It had to take visitors back in time, so to speak. That is why Ottema attached considerable importance to interiors and wall decorations. From this interest in historical interior furnishings, his interest in architecture subsequently increased as well. By thinking about the furnishing of the Princessehof, Nanne Ottema discovered the oeuvre of the architect of this city palace, Antoine Coulon (1681/1684-1749), and wanted to preserve it for generations to come. The restoration of the Princessehof, the residence of Coulon's principal client, was therefore a precursor of that of the nearby Coulonhûs.

The Coulonhûs is situated at the foot of Oldehoveterp, between Grote Kerkstraat and Prinsentuin, near Groeneweg. Below ground the Flits flows here, a canal covered over in 1655. Traditionally, this area had always accommodated various charitable institutions, of which the most important was the Sint Anthony Gasthuis infirmary, founded in the early 15th century. But for the rest the area remained largely without buildings until the middle of the 16th century. That was also one of the reasons why it offered space to the militia, which was looking for a new guildhall and associated exercise ground. In 1540 the monumental Stadsschuttersdoelen was erected for it on the other side of Groeneweg. The road that led to it from the city centre was known henceforth as Doelestraat. The new walking route

1.
Portrait of Nanne Ottema about 1900
(Leeuwarden, Ottema-Kingma Foundation)



attracted buildings. Within a few dozen years, buildings had been erected on all plots of land along Doelestraat.

Having passed the Doelen, walkers quickly came to the city moat. This had reached to there since 1494, when on the northern side the parishes of Saint Vitus and Saint Catherine had been made part of the city. After Leeuwarden chose the side of the uprising against Habsburg rule in 1580, the moat was provided on the northern, western and southern sides with modern bastions.
That was necessary, too, because until the conquering of Groningen for the Republic in 1594, the front line was not all that far from the city. Towards the end of the Twelve Years' Truce, in 1619-1621, there followed a new building campaign. In those years, the moat obtained its definitive route. This called for a new bastion in the extension of the Doelen: the Doeledwinger. After the Peace of Münster had been signed in 1648 and the danger of war had receded, William Frederick (1613-1664) transformed this bastion, which was located closest to his stadtholder's court, into an idyllic spot. Right at the end of the 18th century, this Prinsentuin would also be open to the public. This makes it one of the oldest city parks in the Netherlands.

Doelestraat formed a border area between the prosperous administrative and commercial centre and the frayed edge of the city. From the creation of the city, Grote Kerkstraat resembled a ribbon of *stinsen*, the reinforced stone city villas of noble families. In the 17th and 18th centuries, the *stinsen* largely made way for small classical city palaces. One of them was the Papingastins that was turned into the Princessehof. But this new image did not make the street less important. In contrast, Groeneweg did impair the reputation of the district. Until the middle of the 20th century, it was renowned as the heart of Leeuwarden's red light district. On Boterhoek, on which buildings could be erected once the moat no longer had any military usefulness, there were also numerous shabby one-room dwellings.

When Antoine Coulon built his house in Doelestraat in the early 18th century, this dubious reputation had not yet taken hold. This changed in the centuries that followed. In 1747, the stadtholder's court left Leeuwarden. The status of Friesland diminished to that of a peripheral region. The same was true to an even greater extent if possible in the unified state that the Netherlands became after

2.
Detail of a city map of Leeuwarden out of 1603 made by cartograher Johan Sems and printer Pieter Bast. In the topcorner at the left one recognizes the Doeledwinger bastion and the Stadsschuttersdoelen (Amsterdam, Rijksmuseum)

the revolutionary era. Moreover, industrialisation did not become noticeable in Leeuwarden until the early 20th century. Although the population of Leeuwarden was growing throughout this time, the city was also becoming rundown. Many paupers ended up living in alleys along Boterhoek and Groeneweg, with ominous names like Achter de Witte Hand, Zalmklooster and Brandjesklooster.

Among other things to view this pauperisation with his own eyes and to refine his ideas about possible solutions to the problem, the then young writer Jacob van Lennep (1802-1868) embarked in 1823 on a foot journey through the north of the Netherlands. In the occupant of the Coulonhûs, the physician and philanthropist Julius Vitringa Coulon (1767 1843), he found an excellent partner with whom to discuss such subjects over a glass of good Rhine wine. He also visited the various Leeuwarden schools and the Blokhuispoort prison that was then still under construction. Van Lennep did not however express much enthusiasm for the interiors of the Leeuwarden patrician houses that he saw: 'The houses are graceful on the outside, but on the inside they are usually wrongly built.' The same perhaps also applied to the Coulonhûs at that time, although Van Lennep writes nothing about it.

Julius Vitringa Coulon was the last descendant of Antoine to occupy the building. In the three quarters of a century after his death, the Coulonhûs changed owner five times. Ultimately, in 1918, two years after acquiring Princessehof, it came into the ownership of the city of Leeuwarden. The city invested hardly anything in the building, but did house all kinds of administrative departments in it.

Almost 20 years later, Nanne Ottema purchased the Coulonhûs for roughly one-third of the price that the city had paid for it earlier. The building was dilapidated and the area still had a dubious name. Demolition of the Coulonhûs and rehabilitation of the district were therefore being mooted. Ottema's purchase was expressly a rescue attempt. He made the resisting city council aware of the need to restore the Coulonhûs and also unveiled his plans for making the building accessible to the community.

There are many pointers that Ottema originally wished to transform the Coulonhûs into a museum in which he could place a few of his

3.
Dilapidated house at Boterhoek on the spot where later Tresoar would be built. Photograph taken about 1935, probably by J. Dwinger (Leeuwarden, Tresoar, Collection Fries Fotoarchief 15773)

distinct collections. According to those plans, the collections of Frisian art and handicraft, which had been on display until then in Princessehof, would move to the Coulonhûs. In Princessehof, the focus would be shifted entirely to Eastern craft and eastern porcelain. Almost simultaneously, Ottema also allowed the long-term loan of his ship models and other maritime objects to the Frisian Shipping Museum that was being established at Sneek. Although Nanne Ottema's plans had not yet been fully worked out, he wanted to safeguard the future of his collections and his capital. He and his wife, Grietje Kingma (1873-1950), were childless and by now both were in their early 60s. For that reason, he established in 1938, while restoration of the Coulonhûs was in full swing, the Ottema-Kingma Foundation. The foundation soon also became the owner of the Coulonhûs.

Despite Ottema's plans, the Coulonhûs never became a true museum. It did house his collection of period costumes for a while in the years immediately after the Second World War. The fact that on its establishment in September 1938 the Fryske Akademy moved into three rooms in the Coulonhûs was more likely to have been coincidental: those rooms would otherwise have been empty and in this way Ottema kept his promise to the city council 'to keep the Coulonhûs available for the promotion and studying of older and newer Frisian culture.'

In the initial years of its existence, the Fryske Akademy was more akin to a network organisation than to a true scientific institute. At the outset, it had only one paid employee. The second did not come until 1940. Together, they mobilised countless volunteers. For a decade, the academy was barely able to keep its head above water. But in the 1950s both the province and the national government became more interested in language policy. It was the time of *Kneppelfreed* riot ("Baton Friday", named after the batons used by the police). Consequently, the subsidy for the Fryske Akademy spiralled upwards. The number of personnel increased likewise. By 1960 there were already seventeen employees.

This meant that the academy had outgrown the Coulonhûs. Expansion was necessary. This was made possible in part by an exceptional donation by the Ottema-Kingma foundation.

4.
Drawing of Jacob van Lennep by J.C. van Rossum, 1848 (The Hague, Collection Cultureel Maçonniek Centrum 'Prins Frederik', inventorynr. 10174)

It gave the Coulonhûs to the academy for nothing and additionally provided 10,000 guilders to go with the gift. The new building of J.E. Wiersma, delivered in 1958, lacked a front door. The old entrance of the Coulonhûs continued to fulfil this role. The corner building catches the eye particularly from Boterhoek and Groeneweg. This is assured by the bronze academy swan and the coats of arms of the Friesian municipalities that relative to their population contributed most to the building operation.

Five years later, the city of Leeuwarden unveiled its 'Inner-City Structure Plan'. This included rigorous rehabilitation of Boterhoek and Groeneweg. They made way for a wide access road designed to take cars to the inner city. Where there were once unsightly one-room dwellings, the bold new-build of the Provincial Library was erected in 1966. In 2002 this institution merged with the State Archives in Friesland and the Frisian Literary Museum to form Tresoar. In 2007, the Leeuwarden Historical Centre also moved to Groeneweg and in between the two institutions there is now also Afûk. The Frisian Nature Museum, which since 1987 has been housed in the Nieuw Stadsweeshuis on Schoenmakersperk, is just a walk away. And of course the ceramics museum is still at Princessehof. As far back as in 1967, an anonymous academy employee predicted in the magazine *Ut de Smidte* that this border area on the edge of the inner city would soon acquire the allure of a Leeuwarden version of the *Quartier Latin*. It has taken a while, but now that KH2018 (the European Capital of Culture event) is on the horizon and the Oldehove and surroundings will emerge as *Lân fan taal* (a theme park on multilingualism), this visionary might as yet be proved right, although for this to happen, contrary to what this author once thought, the cars on Boterhoek and Groeneweg will have to be spirited away. In this transformation, the attractive, layered architecture of the Fryske Akademy will play an important role. It stands for the continuous metamorphoses that Leeuwarden has undergone in the past three centuries.

5.
Groeneweg after the reconstruction. Photograph taken in 1972 by Loek Tangel (Amersfoort, Rijksdienst voor het Cultureel Erfgoed)

‘The Coulonhûs – one of the few architect houses from the early modern period to have survived in Europe.’

The architect’s house

The architect's house

Johan de Haan

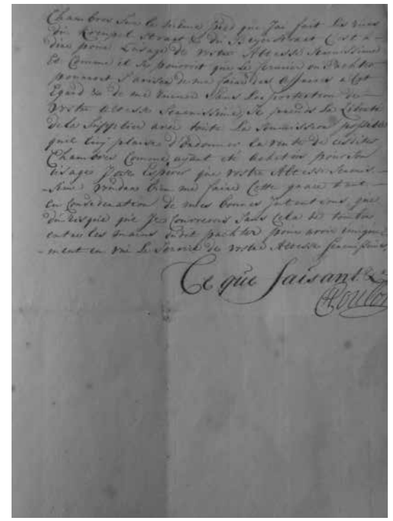
In 1733 the Frisian stadtholder William IV (1711-1751) left for London to marry Princess Anne (1709-1759), the eldest daughter of King George II of Great Britain (1683-1760). Fairly soon after arriving in the English capital, the Prince fell ill and the marriage had to be postponed. Due to William's long stay in London, it was not easy to consult with the courtiers who remained behind in the Netherlands.

Among those who experienced inconvenience, through the absence of his employer, was Antoine Coulon, architect of His Highness, in his place of residence in Leeuwarden. This is made clear in a long letter that he wrote in 1734, which can now be found in the House Archives of the Royal family (figure 1). In the letter, obviously written in French, the court language and mother tongue of Coulon, the stadtholder's architect acknowledged being the *fidèle et humble serviteur* (faithful and humble servant) of the stadtholder, but that during the Prince's absence he had worked a little too enthusiastically on acquiring ownership of four roomed dwellings on Sint Jobsleen in Leeuwarden. Coulon considered the purchase necessary with a view to a possible expansion of the stadtholder's stables in Grote Kerkstraat, but he had not consulted on the matter. In his letter, he expressed the hope that William would offer him the necessary *protection* if it transpired later that the roomed dwellings had been purchased too expensively and the treasury refused to reimburse Coulon for the prepaid costs.

Although we know little about Coulon, the letter that he wrote in 1734 reinforces the impression that we also obtained from other sources about his character. Coulon comes over as being ambitious, self-confident and stubborn on the one hand, which sometimes brought him into conflict with other people, but on the other hand he was also pragmatic and must have been cordial in his dealings with others.

In the same period that Coulon forgot to consult with the stadtholder about the purchase of the roomed dwellings behind the stadtholder's stables in Leeuwarden, the architect was involved in the enlargement of Huis ten Bosch palace in The Hague. There, Coulon came into conflict with John Duncan, adviser to the Prince, and with Daniël Marot (1661-1752), the elderly but still famous architect and 'decorator' who had produced the design for the palace enlargement. Here again, the absence of the Prince resulted in misunderstandings. Coulon had assumed that the Prince had given him freedom of action and, on his own authority, made changes to Marot's design. According to Duncan, he behaved 'brusquely and unfriendly' towards Marot and Duncan himself. When Coulon even put out parts of the work to tender without first consulting with Duncan or Marot, Duncan attempted to have Coulon removed from the building site, although he did not succeed.

In autumn 1734, Coulon again wrote a letter to the stadtholder, setting out his views on everything that had gone wrong at the Huis ten Bosch building site. At the end of the letter, Coulon emphasised his many years of experience and the many building projects that he had successfully completed, not omitting to mention that he had saved the Prince from a lot of unnecessary and unwise expenditure. The venom can be found in the final words of this letter, in which Coulon sought recourse to his many years of experience in the employ of the stadtholder's family, adding to this *[...] ce n'est [...] qu'a la longue Experience qu'on doit attribuer les Conoissances qu'on acquiert dans l'architecture*, or that it was only through 'many years of experience' that it was possible to obtain the knowledge in architecture, words that ushered in a swipe against the venerable Marot: 'I wish to add that this gentleman is well capable of producing a drawing that pleases the eye, but at the same time (...) it turns out that the drawing causes major problems when carrying it out and (moreover) it bears witness to a lack of practical knowledge.'



1.
Letter from Antoine Coulon to Prince William IV, 1734 (detail: Coulon's signature) (Photo: House Archives of the (Dutch) Royal family)

2.
Design produced by Daniël Marot for the front facade of the stadtholder's palace in Leeuwarden, 1707 (Reproduction from an article by Heerma van Voss in 1960)

The Coulonhûs as a self-portrait of the architect

It is tempting to interpret the house that Coulon built for himself and his family in Leeuwarden from 1713, and that has borne his name again since the previous century, as a self-portrait, or at least as a reflection of his architectural views. The house itself also provides a reason for doing so: in the interior, many 18th-century elements have survived and a large part of the layout also dates back to the 18th century. This combination makes the Coulonhûs – one of the few architect houses from the early modern period to have survived in Europe – excellently suited to an exploration that goes beyond the art-historical stylistic aspects on which the existing literature places an emphasis.

The story of the Coulonhûs begins in 1713. In that year, Antoine Coulon purchased a house in Doelestraat, which also made him owner of a garden and stable in Groeneweg. The purchase price of 1,225 carolus guilders certainly could not be called expensive, but on the other hand Doelestraat was not a prime location either. The street stems from an alley that ran from Grote Kerkstraat to the new Doelen built in 1540, where the members of the civic militia practiced and held their meetings and feasts. Around 1600, the alley had become a fully-fledged street, with houses on each side. The house purchased by Coulon had been occupied in the 17th century by the painter Jacobus Mancadan (1602-1680). In 1713, the house that stood on the spot of the present Coulonhûs was occupied by a grandson of Jacobus, Johannes Mancadan (1656-1735), die cutter of the province, who in 1696 had been accused but not convicted of forgery.

In the large and small Consent Books of the city of Leeuwarden, in which the transfer of the house and stable to Coulon was registered, Coulon called himself in 1713 'Architect of His Highness the Prince of Orange and Nassau', which can have meant nobody other than the then two-year-old Prince William IV, born in the year that his father John William Friso (1687-1711) had drowned in the Hollands Diep river. At the time that he purchased the house in Doelestraat, Coulon had been working for the Frisian stadtholder's family for six years. His first job was to oversee the major alterations being made to the stadtholder's palace in Leeuwarden. Daniël Marot, with whom Coulon was to come into conflict in The Hague 27 years later, had produced the (general) design and it was up to other people to carry it out (figure 2). At the time that Marot asked him to work on the job in Leeuwarden, Antoine was still very young, about 25 years old. The circumstance that Antoine came from a respected carpenter's family must have played a role in Marot's choice. Antoine's father, Jean, had fled from France, just like Marot, in or shortly after 1685. In that year, King Louis XIV (1638-1715) had repealed the Edict of Nantes and declared Protestantism illegal. Father Jean established himself in Amsterdam, where he had a flourishing business as a carpenter. Around 1700, Jean senior was assisted by his sons Jean junior (1678-1760) and the slightly younger Antoine.

Marot visited Jean junior and Antoine in 1707. Marot asked Jean to oversee the modernisation of the Oranienstein Castle near Diez, while Antoine was asked to take on the building work at the stadtholder's palace in Leeuwarden. Daniël Marot wrote in 1707 to Henrietta Amalia (1666-1726), widow of stadtholder Henry Casimir II (1657-1696) and client for the alterations, that the two brothers originally hesitated, but after a few 'words of encouragement', in the presence of father Coulon, they had ultimately agreed and would prepare for their departure from Amsterdam. The reason for the hesitation of the two brothers appears to have been mainly the remuneration and the extent to which they had to pay or prepay the craftsmen working under them. Coulon referred to this in the letter that he wrote in 1734 – 27 years later (!) – to William IV about the conflicts at Huis ten Bosch. By his own account, Coulon had never taken possession of any pay of the people working under him, which had earned him a pat on the back from Prince John William Friso, who reportedly said to him: 'I will take care of you.'

The work on the stadtholder's palace in the Friesian capital was largely completed in 1709, before the marriage of John William Frisian to Marie Louise of Hesse-Kassel (1688-1765). The alterations had at that time not been entirely completed and for the wedding parties an awful lot of wall coverings and expensive pieces of furniture had to be brought to Leeuwarden from palaces elsewhere in the country. In the years that followed, Coulon was involved among other things in the building of a new main building at Oranjewoud, the country home of the Frisian stadtholder's family.

It was in this period that Coulon must have officially entered the employ of the stadtholder and decided to establish himself in Leeuwarden. In 1710, he married Aleyda van Wylick, offspring of a well-to-do Leeuwarden family. When stadtholder John William Friso drowned in the Hollands Diep river in 1711, while on his way to talks about the Orange inheritance with the King of Prussia, it provisionally meant the end of the building activities of the Friesian stadtholder's family.

However, the death of his employer in 1711 did not mean that Coulon had no further income. He remained active as an architect for the widow of John William Friso and additionally had a possibility to take on jobs for his own account and risk. Not much is known about which jobs these were. In the Tresoar's collection, however, there is still a copy of a drawing of Coulon for the front facade of the house that he had designed in 1745 for the stadtholder's tailor, Georg Walcke. It is one of the few houses that can certainly be linked to the Coulon name. Other attributions require further research. From a later period, we know only that Coulon was involved in alterations to the Laarwoud estate in Zuidlaren, where two chimney panels can still be seen as a reminder of his involvement. In any event, Coulon must have benefited from the lively building culture that existed in Friesland in the first quarter of the 18th century. He effectively used his position as a 'modern' architect, with contacts at the top of the building world in Holland.

An 'Amsterdam' house in Leeuwarden

The old house that Coulon purchased for himself in 1713 consisted of three downstairs rooms, a room on the first floor, a clothing and turf attic, a water tank and well. In addition to the stable, the house had a 'very large and wonderful yard with very many smart fruit trees, flowers and herbs, which will all remain in the ground, except for two beds with newly planted berry bushes'. Judging from the city map dating from 1603, the main house must have stood with the coping at right angles to the street, which meant there was a gable, possibly a stepped gable, on the street side. In this respect it did not differ very much from other houses in the city.

Coulon tackled the modernisation of the house vigorously. Thanks to a surviving legal document in one of the information books of the Leeuwarden city archives, we know that in October of that year when Coulon purchased the house there was already a 'newly built stone pardis' (balcony steps) in front of the house. The need for *menage*, the thriftiness that Coulon exhibited in his letters to William IV, seems to have been less in evidence during the construction of the new house than was the case in most stadtholder building projects. Contrary to what usually happened, the larger part of the existing house had been demolished for the construction of the new house, as witnessed by recent building history research. Nevertheless, a wall can still be found in the basement of the house that is of older origin and that must have been part of the house in which Mancadan lived. On the dated floor plan of the basement in a building history report published in 2012, this relatively thick wall, which runs from the front facade to the rear facade, is stated as being probably 17th century, while the other walls must date from the time of the modernisation by Coulon.

There must have been a reason why Coulon opted to demolish the larger part of the old house. The existing structure must have stood in the way of his architectural ambitions, because Coulon designed a house with an entirely different structure to what could be found elsewhere in the Frisian capital. He took the ideal model of a town hall as the point of departure as this had evolved in circles around Amsterdam architect Adriaan Dortsman (1635-1682) from the 60s of the 17th century: a double span, relatively shallow house with an austere, symmetrically erected front wall.

In contrast with its predecessor, the new house stood with the coping parallel to the street, which meant there was no gable but a fashionable cornice on the street side (figure 3). Behind this facade, there were two spans one after the other, closed on the short sides by simple spout gables. Coulon also followed the Dutch example in the symmetrical layout. This meant that the front door was positioned in the middle, with narrow side rooms or front rooms on each side of a wide hallway.

The site to be built upon was only about 9.5 metres wide at the front. At the back, there was more space, because the plot of land

3.
Front facade of the Coulonhûs, 1713 et seq. (Photo: the author)

had a peculiar shape and widened at the rear in the direction of the ‘spacious yard’. On the garden side, a wide facade was erected that consisted of five window axes, two more than at the front.
The bays on the left and right of the rear wall were separated from the middle three bays by wider window piers, which accentuated the central location of the room on the main floor and the large room on the first floor (figure 4). Unfortunately, this balanced facade lost the northern bay in 1956 to enable a new build for the Fryske Akademy. The rear wall has been asymmetrical since then.

In the years after 1713, Coulon purchased another eight roomed dwelling in Groeneweg, thus creating an uninterrupted complex.
In 1724, Coulon enlarged his home further by purchasing the house to the north of his own home, on the corner of Groeneweg.
He purchased this house at the time from his most important client, Marie Louise of Hesse-Kassel, widow of stadtholder John William Friso. The house was not large and once again the architect paid only a modest amount, but he did give a commitment to move the front facade slightly back to allow the Princess to take the bend easily with her coach in the direction of the main entrance to the regal pleasure garden, the present-day Prinsentuin, to the north of Groeneweg.
Through the purchase of the neighbouring house, which was internally connected to the dwelling house proper, the present-day Doelestraat 8, Coulon’s property reached its largest size (figure 5).

On the outside, the ‘ancillary house’ purchased in 1724 differed markedly from the main house until demolition in 1956. It had only one building level, giving it the character of a wing. Coulon probably did want to align the detailing to the main house, because the cornice was provided with carved ornaments that must also have been present on the frame of the main house. Some of these ornaments (carved wood putti) were loaned out by a carpenter in 1881 to the *Fries Genootschap*, the local learned society. It is unknown what these ornaments looked like; they have disappeared without trace.

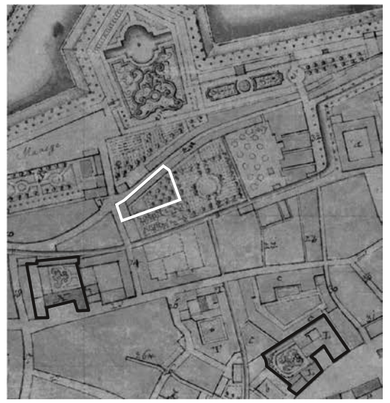
‘The best rules of my profession’. Coulon’s design system

Around 1730, Antoine and Aleyda preserved themselves with their family for posterity on a large family portrait painted by society painter Bernard Accama (1697 1756) (figure 6). On this painting, one of the largest ever painted by Accama, Coulon obviously occupies a prominent position. The head of the family is unmistakably depicted also as an architect.

In one of his letters to William IV, Coulon refers to *les meilleures règles de ma profession*, or ‘the best rules of my profession’. In a certain sense these rules are symbolised by the architectural document that he is holding in the portrait, opened at ‘Doric Order’, the column order traditionally associated with masculinity. One of his sons is holding a half rolled-up building drawing. This is clearly a floor plan of a church, originating from one of many editions of *Cort onderwijs van de vijf kolommen* or 'Short instruction on the five columns', the popular book of Simon Bosboom (1614-1662), the manual that drove architectural practice in the northern Netherlands for a large part of the 17th and 18th centuries.

It is difficult to determine which book Antoine Coulon is holding: it is a bulky book and it is definitely not a copy of *Cort onderwijs*.
It is most likely one of the numerous editions of the Four Books of Architecture of Andrea Palladio (1508-1580) edited by his pupil Vincenzo Scamozzi (1548-1616). In any event it must have been one of the many ‘order books’ that saw the light of day in the 17th and 18th centuries. The points of departure were the documents of the Roman Marcus Vitruvius Pollio (born c. 80-70 BC, died after c. 15 BC). From the Renaissance, these had been interpreted and edited by those that followed him, first in Italy and later also in the Netherlands.

Vitruvius mentions in the second chapter of his first book the basic principles of architecture. He states that beauty comes about through the harmonious arrangement and placing of elements out of which architecture is made up. In this context, Vitruvius assigns an important role to the *dispositio*, or ‘arrangement’, by which he means the capability of the architect to arrange all elements harmoniously, in accordance with the location and status of the user or occupant, and in cohesion with each other. *Dispositio* is expressed in three ways: in the ground plan, in the elevation or orthography and, finally, in space or scenography, to which the third dimension of space is added to the two flat dimensions.



4.
Rear facade of the Coulonhûs prior to partial demolition in 1956 (Photo: Fryske Akademy)

5.
The Coulonhûs, adjacent garden and the other possessions of Antoine Coulon circled in white on the city map of J.H. Knoop, 1762. The ‘Princessehof’ (‘N’) and the stadtholder’s palace (‘L’) are shown in black. Above Coulon’s complex, the Prinsentuin is visible (Photo: Historisch Centrum Leeuwarden)

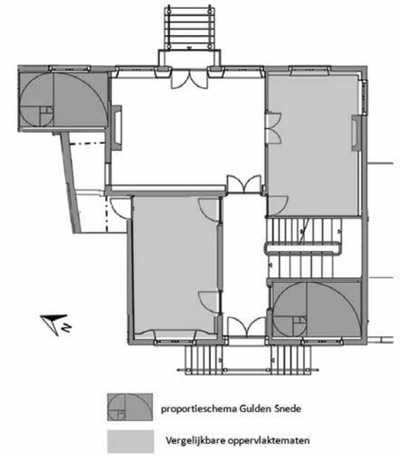
6.
Bernardus Accama, portrait of the family of Antoine Coulon and Aleyda van Wylick, ca. 1730 (Photo: Leeuwarden, Fries Museum)

On closer examination the Coulonhûs still appears able to give an impression of how Coulon's *dispositio* was expressed in these three dimensions.

Ground plan

In the structure of his house, Coulon shows himself to be a true classicist: the house was designed from the inside to the outside, so to speak, whereby the given dimensions of the plot of land and the need for a regular arrangement of the outdoor walls served as a point of departure for the ground plan arrangement and the dimensions of the interior, where specific dimensional relationships also set the tone. For the front facade, Coulon adopted, as mentioned earlier, the type that had been developed in the second half of the 17th century for his well-to-do and choosy clientele of Amsterdam merchants: an austere, unarticulated facade three bays wide, with an entrance in the middle bay. This type of facade was also popular in the 18th century and was used, among other things, for the house at Herengracht 539 in Amsterdam, to which Ruud Meischke (1923-2010) coincidentally links the name of Jean Coulon jr, the brother of Antoine.

The limited size of the front facade, which was dictated by the presence of the adjacent parcels of land that Coulon could not have at his disposal when he purchased his house in 1713, must also have determined the depth of the first bay, and was literally decisive for the rest of the ground plan. After the front facade had been divided into three axes, Coulon adopted the 11 Rhineland feet width of the side room to the right of the front door as a point of departure for the depth of the same room, which worked out to 6 Rhineland feet and 10 inches (figure 7). The relationship between depth and width is thus the same as the one between the width and the totality of the width and the depth, traditionally called the Golden Ratio, and regarded by Andrea Palladio as the 'divine ratio'. Perhaps Coulon wanted to do the same in the far deeper side room to the left of the front door, but that did not work because he decided to maintain an older, apparently solid wall at basement level. As a result the left-hand front room, which is exactly 18 Rhineland feet deep, just could not be given the required width on the inside to meet the rules of the Golden Ratio.



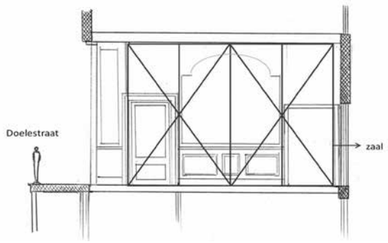
7.
Reconstruction of the original ground plan of the Coulonhûs (without the side-house), provided with the dimensional ratios, editing of the ground plan by Van der Waard e.a. 2012

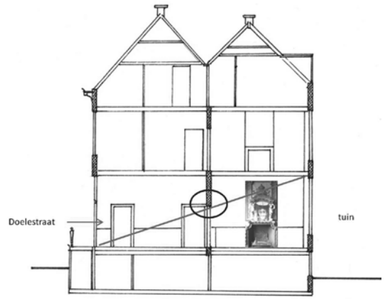
On closer examination of the original ground plan of the Coulonhûs, Coulon later appears to have applied both the dimensions of the correctly proportioned small side room to the right of the front door and those of the room to the left of the front door to the small room to the north of the large chamber and the room to the south of it, respectively (figure 7). Consequently, the rooms located behind the outermost two facade fields of the rear facade originally had virtually the same dimensions as the two rooms on each side of the front door. So the dimensions of the ground plan of the chamber are 'only' the result of what remained between the two narrow rooms at the rear, even though the ratios there can also be called harmonious, with a width of 19.5 and a depth of 13.5 Rhineland feet. It is interesting to note that the ground plan cannot be considered a complete success. Despite, or perhaps thanks to, the application of certain fixed dimension ratios, the door between the hallway and the right-hand back room became too narrow and the passage had to be made slightly oblique. This can be seen ever clearer on the first floor.

The elevation drawing

The second element in which the architect was able to demonstrate his skills was in the orthography or elevation drawing mentioned by Vitruvius and his followers. Here again, Coulon showed himself to be in favour of 'ideal dimensions'. The most striking in this context is the northern wall in the hallway, occupied largely by a large representation in plaster. The height of the wall, the height of the panelling and also the width of the area with the large representation are determined by the intersections of two isosceles triangles (figure 8).

In the scenography of the Coulonhûs, the way the ground plan and elevations enter into a harmonious spatial interaction with each other, it is also possible to identify certain regularities. Of decisive importance was the extent to which the architect possessed a *zightigh gevoel*, a 'sense of spatial harmony', according to the Dutch-language book *Algemeene manier van de Hr. Desargues, tot de practijck der perspectiven, gelijck tot die der meet-kunde [...]* from 1664. This talent enabled the architect to guide the onlooker pleasantly through the architectural space. In his *L'idea della architettura universale*, Scamozzi gives a number of rules of thumb for constructing lines of sight





8.
Diagrammatic representation of the arrangement of the northern wall of the hallway (drawing by the author)

9.
Diagrammatic representation of the connecting line between the threshold of the front door and the top of the chamber frame on the garden side (drawing by the author)

and light that create spatial harmony. One of those was adopted by Coulon in an elementary form in his own house. This concerns the oblique line that runs from the threshold at the front door of the Coulonhûs up to the ceiling frame of the chamber, against the garden facade (figure 9). The top of the door frame between the hallway and the chamber is situated exactly at the place where the wall separating the two areas (front and rear bay) touches this line. The height of the other doors in the hallway is therefore also determined in part by this line. Anybody standing on the threshold of the front door was thus able to experience in its entirety through the open doors at the end of the hallway one of the windows that afforded a view of the garden from the chamber.

Spatial connections

Although in the absence of source material and due to later alterations it is difficult to obtain an impression of how occupants and visitors must have experienced the Coulonhûs in the 18th century, it is clear that the spatial connection between the rooms was a crucial part of the architecture of the Coulonhûs, as suggested by the presence of the double door between the antechamber and the chamber. A photograph used for a registration card for donors of the Fryske Akademy published in 1938 gives a suggestion of the effect that was achieved when this door was open (figure 10). The two chimney elements in the southern side room and the chamber were literally connected to each other by this door, which as a result of the mirrors that had been fitted to the two viewing sections must have yielded a dizzying, literally (endless) view.

Functionality and layout

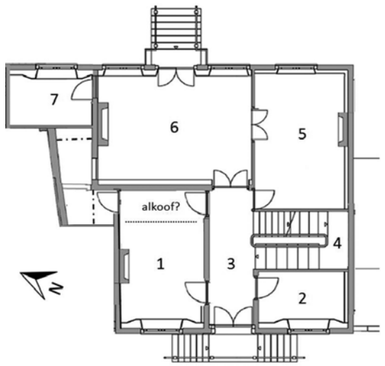
When conducting research into the history of interiors, it often proves difficult to link specific functions to specific rooms: in the 17th and 18th centuries, the usage made of rooms was far less room-specific than would become the case in the 19th century. The Coulonhûs is no exception. We do not know exactly how the Coulon family occupied the house in the 18th-century and for what precise purpose all the chambers, rooms and small rooms were used for. Similarly, the demolition in 1956 of the ancillary house, which was internally connected to the Coulonhûs until the

19th century and that in Coulon's day was part of his home, makes it difficult to say anything with certainty about the exact way in which the house functioned.

In a more general sense, the house obviously does provide a few pointers, and we are helped by a description of the house that was included in the deed of purchase dating from 1844. In that year, the house was sold by the Vitringa Coulon family, with the ancillary house separated off. In the aforementioned deed, a general description was given of all rooms that were in the house at that time.

The Coulonhûs consisted and still consists of four levels: a basement, a ground floor or main floor, a first floor and an attic. The large stairs connect all floors of the building. At basement level, there were the kitchens. In 1844 there were two of them, both at the rear of the house and bordering the garden. One was combined with a turf basement. Two basement dwellings could also be found in the house in 1844 and they were rented out separately. It was not possible to ascertain whether this was also the case in Coulon's day, but it is not inconceivable. Absurd architecturally is the attractively carved step-up baluster for the large stairs located at basement level: such a baluster belongs on the most important floor, and that is the one above the basement. This is the floor with the most important reception and drawing rooms, of which the description from 1844 is easy to link to the ground plan from before 1956 (figure 11). For example, there were then also left and right of the hallway two front rooms, of which the left-hand one (number 1 in figure 11) in 1844 still had a visitor alcove or bed niche and also a chimney frame (then probably still 18th century) in which a striking element was a portrait of Marie Louise of Hesse-Kassel. In this room, there must have been in the 18th century, after 1724, a connecting door with the side house. This door probably led to a large chamber-like space in the side house, of which the floor level was equal to that of the main floor of the Coulonhûs. Therefore, the left side room may have served as an antechamber of the room in the adjacent house, possibly one of the rooms which according to some accounts had, before demolition of the side house in 1956, 'beautiful plastered ceilings'. On the other side of the hallway, there was and is the small room for which Coulon based the dimensions on the Golden Ratio (number 2 in figure 11). The position of this small room suggests that it originally

10.
Opened doors between the chamber and the southern side-room, on a picture postcard from ca. 1938 (Photo: Leeuwarden, Tresoar)



11.
Reconstruction of the original ground plan of the Coulonhûs (without the side-house), editing of the ground plan by Van der Waard e.a. 2012

served as a drawing room for Coulon: in many 17th and 18th century dwellings, such small rooms were provided for this purpose next to the front door. In 2016, a fixed door opening in the rear wall was uncovered that from the intermediate landing of the large stairs must have given access to this room. This small door must have served as an easy connection between the living quarters on the first floor and the drawing room of the gentleman of the house.

Through the hallway (number 3 in figure 11) and along the staircase (number 4 in figure 11), one came on the right-hand side into a back room that through a single window provided a view of the garden (number 5 in figure 11). This room was connected to the adjacent chamber (number 6 in figure 11) by a *porte brisée* and probably served as an antechamber for the chamber, although the turning direction of the doors seems to suggest the opposite. In the chamber, a door between the two windows with a view of the garden gave access to the garden. On the northern side of the chamber, there was another small room, in fact a cupboard, without a heating area and fitted with a window on the garden side (number 7 in figure 11).

The first floor can be regarded as the actual living quarters. The rooms here were lower and their equipping was simpler than on the floor below. The layout of this floor strongly resembled that of the main floor, albeit that on the front facade there was a narrow but long room above the drawing room and the front part of the hallway. The large room at the rear was above the chamber and must have served as a living room. Additionally, on the southern side, there was a room that was fitted in 1844 with fixed bookcases and was evidently used as a library. The chimney frame, which unlike the bookcases is still in this room, might possibly have come from a room on the ground floor: the carving and the painting do not match and both are in fact 'too beautiful' for a living floor (figure 12).

Above the living quarters floor there was an attic where in 1844 there were three small rooms for servants, and also a large linen attic with permanent cupboards and a 'corner for smoking bacon'. The part of the large staircase that leads to the attic is also provided, like the bottom part, with turned balusters, but here they were not carved decoratively, perfectly expressing the status difference between the floors.

Style, artists and craftsmen

Many 18th century houses in the Netherlands have in common that behind a relatively simple facade there is a richly decorated interior. The Coulonhûs is no exception. The house still makes an impression because of the quality and the scale of the 18th century interior furnishings, where in particular the hall, the staircase (figure 13) and the chamber on the garden side fulfil a brilliant role. In other areas, too, many 18th century elements can still be found, brought in from elsewhere in the previous century by the former owner, the notary Nanne Ottema (1874-1955).

What we need to realise is that the interior of the Coulonhûs, despite the amount of surviving old elements, is merely a shadow of what it must once have been and that an integral reconstruction of the interior is not possible. It is unknown, for example, which pieces of furniture were there in Coulon's day, while little has survived of the undoubtedly expensive and literally image-determining upholstery. Through his activities for the stadtholder, Coulon was in close contact with upholsterers such as Pierre Courtonne, also originally a Frenchman, who was among other things involved in the furnishing of the stadtholder's palace in Leeuwarden in 1709. Something of the importance that was attached in this period to the textile furnishing is still in evidence in patterns derived from interior textiles, such as drapes and brushes, which occur both in the carvings and in the plasterwork.

In the existing literature about the Coulonhûs, a heavy emphasis is placed on the decorative aspect to which the interior of the Coulonhûs bears witness. Henk Zantkuijl (1925-2012) and Ruud Meischke characterise the house as 'the most important surviving example of the Frisian court style'. And whereas Murk Daniël Ozinga (1902-1968) states that Coulon had his house 'decorated in the mode customary locally, albeit in a far more moderate and thus Marot-like way', Herma van den Berg (1918-2005) refers to the 'abundant impression of opulence' made by the plasterwork, and makes the observation that in the chamber of the house there is an 'abundance of patterns in a limited space, whereby sometimes fundamental matters [...] are omitted'. She regards this as typical of 'a local replication'. Nevertheless, Van den Berg also sees the strong stylistic

12.
Chimney element in the southern side-room on the first floor, which in 1844 was a library (Photo: Amersfoort, Rijksdienst voor het Cultureel Erfgoed)

13.
Staircase of the Coulonhûs (Photo: Amersfoort, Rijksdienst voor het Cultureel Erfgoed)

association between the decoration of the house and the examples of Marot. She compares the pilasters and the glazed patterns around the door in the chamber of the Coulonhûs with the designs of Marot for the Huis de Voorst mansion in Eefde (in the Dutch provincie of Gelderland) built in 1695-1700 and in the mantelpiece of this room she recognises a print from the *Nouveau livre de Lembris de Revestement à panneaux* series republished in 1712.

A salient point is that besides the abundance of fruit and flower patterns in the house almost all references to the classical column order are of an ionic nature: at all kinds of places there are curls or volutes that characterise this order. It is not simple to provide an explanation for this, but there is no doubt that Coulon explicitly opted for this order, which according to the philosophy of Vitruvius-Scamozzi stands for what is called in a Dutch translation of the five books of Scamozzi's L'idea dell'architettura.

Particularly the decorative elements such as the paintings, the carvings and the plastering presented in the 20th century a reason for conducting further research, including a search for the names of the artists and craftsmen who were responsible. In any event three names of persons who must have been involved in the decorative finishing of the house were found. These were the painters Albertus Otto Swalue (1683-1768) and Freerk Hayema (ca. 1673-after 1746) and the sculptor Jaan Oenema (1684/'85-1764).

In an article from 1935, Abraham Wassenbergh (1897-1992), director of the Frisian Museum, attributed the pediment in the chamber and two chimney elements in the Coulonhûs (figure 14) to Albertus Otto Swalue. Swalue also painted a chimney element from the ancillary house demolished in 1956, as mentioned earlier once forming internally a single entity with the Coulonhûs proper, as became apparent when the canvas turned up at an auction in Paris in 2008. Swalue, offspring of a well-to-do and notable Leeuwarden family, lived for a while in Grote Kerkstraat, around the corner from Antoine Coulon, although in itself this does not mean much because distances in the old Leeuwarden were small.

It is more difficult to determine the elements for which painter Freerk Hayema was responsible. His involvement in the building of

the house is evident from an acknowledgement of debt by Antoine Coulon dated 29 January 1721, in which he confirmed owing 850 guilders to master painter Freerk Hayema 'in respect of delivered painting, wages for painting, painting on our Debtor's house and also borrowed and advanced money and interest due'. It is unlikely that the linen drapings attached to the ceiling that run around the central plasterwork field in the chamber were made by Hayema. Although research recently revealed that this is an 18th century work, it is of an entirely different nature to the ceiling in the former Council Chamber of the town hall of Leeuwarden, which is definitely known to have been painted by Hayema.

The name of Jaan Oenema has been linked for some time to the carving work of the chimney element in the chamber. He was a sculptor who also worked on commission for the States of Friesland and for the stadtholder. This attribution was based mainly on comparison with a chimney element that was said to have originated from a house on Tweebaksmarkt on which Oenema is known to have worked (figure 15). Since 1877, this chimney element has been in the De Klinze estate at Oudkerk and exhibits a strong resemblance to the one in the chamber of the Coulonhûs, as evidenced by the faces of the figures that flank the mirror above the stoking opening. The origin of the chimney framework has been in doubt for a few years now, however, which makes the attribution to Oenema less certain. The carving that Oenema made in 1742 for the organ donated by the English Princess Anne to the Leeuwarden Walloon Church is however similar to that of the chimney in the chamber of the Coulonhûs. It is uncertain whether Oenema was also responsible for the other carvings in the house. This is because various 'hands' seem to come to the fore in that work. Comparison with other carvings in Friesland of which the makers are known will definitely be worthwhile.

A striking element of the interior is the plasterwork that can be found in the hallway and the chamber. In the chamber, two sets of hands or phases are in any event identifiable, both differing from the plastered middle section of the chamber ceiling. The sections above the four doors in the long walls are more plastic and also slightly rougher than the work above the door between the hallway and the chamber, which more strongly seems to resemble the plasterwork of the chamber ceiling.

14.
Albertus Otto Swalue, pediment in the chamber on the garden side, ca. 1713 (Photo: Amersfoort, Rijksdienst voor het Cultureel Erfgoed)

15.
Jaan Oenema (attributed), chimney framework in De Klinze in Oudkerk, ca. 1725 (detail) (Photo: Amersfoort, Rijksdienst voor het Cultureel Erfgoed)

It is not possible to name with certainty the plasterers who were responsible. In the past, the hall plastering was too easily attributed to a plasterer said to have been called 'Simon' and who Daniël Marot mentions in one of his letters to Henriëtte Amalia of Anhalt-Dessau as being possibly suitable for doing the plastering at Oranjewoud. Perhaps Marot, who wrote in almost phonetic French, meant a plasterer who had the surname Sima: thanks to a letter of Marot, we know that *le frere (sic) de Sima* did the preparatory work for the plaster ceiling that unfortunately disappeared in 1880 in the new dining room of the stadtholder's palace in Leeuwarden, so it is logical that this Sima would have been involved in performance of the work. This must have been Jo(h)annes (Giovanni) Sima, the first Italian plasterer known to have established himself in The Hague and who in that city also did the plastering for Marot in the bay window of the Trêves Room at the Binnenhof.
The patterns of this plasterwork exhibit similarities with the ceiling in the Coulonhûs chamber, but the general nature of the decorations does not really allow the attribution. Frank van der Waard suggests that the plasterwork can be attributed to Josef (Giuseppe) Barberino or Giovanni Battista Albisetti: both were involved in plastering the vestibule of Leeuwarden town hall, on which construction work started in 1715.

Whatever the case may be, two ornaments on each side of the front door bear witness of knowledge of Italian examples (figure 16). Anybody looking for analogies will quickly consider plausible the hypothesis that these ornaments served as 'back plate' for wall sconces. In northern Italy, the home country of many plasterers working in the Netherlands in the 18th century, there are ample examples of such a combination between plastering and wall lighting.

'Experience' et 'Connoissances', Time and Truth

One of the most striking interior elements of the Coulonhûs remains the large, plastered representation in the northern wall of the hallway, opposite the large stairs (figure page 13). The almost life-size figures are robustly modelled and were made in high relief. The laying naked woman depicted at the bottom will in days gone by have made some visitors feel slightly uncomfortable.

Less confrontational is the male figure, provided with large and very attractively detailed wings, who seems to be flying from the direction of the chamber. As regards this décor, you can ask yourself whether it was made at the outset during construction, given the contrast with the much flatter and finer work of the ceiling and the piece above the door to the chamber. But an answer to this question cannot be given.

This allegorical representation is referred to in existing Coulonhûs literature as the breaking of Aurora, the Dawning of Day, represented by the naked woman, who banishes Darkness, the older man with wings. Notary Nanne Ottema, who at the time owned the house, described the scene as such in 1938 and nobody appears to have tampered with this description since then. However, there does not appear to be any 'banishment': the winged man is not making a retreating movement and the woman can be termed passive rather than active. And the winged figure cannot automatically be equated with 'Darkness', given the snake he is carrying with him as an attribute and the small child figure, not mentioned by Ottema, who appears to be holding him back.

Consultation of the chapter about the creation of the figure of 'Father Time' in the *Studies in Iconology* of Erwin Panofsky (1892-1968) makes it more plausible that the winged old man represents Time, and that the naked woman is Truth, which is literally discovered by Time. Time pushes aside the clouds, resulting in the appearance of a barely clothed Truth. The child figure also visible in the representation can be termed in this context as the counterpart of the old figure. This small figure stands for Youth, the unwritten page and inexperience, who tries to hold back Time to no avail.

The new interpretation of the representation is obviously speculative as well. Nevertheless, it is tempting to see in this attractive example of plasterwork art a connection with the words by means of which Coulon characterised himself in his letter to William IV about the difficulties at Huis ten Bosch palace as a proficient architect and in which he set out the core of his profession (also note the capitals), or Knowledge of architecture is obtained only through a lot of Experience. In other words: with Time comes Insight.

16.
Anonymous plasterer, one of the two plastered ornaments on each side of the front door (Photo by the author)

So in this part of the Coulonhûs, too, it is possible, with a little goodwill, still to find the esprit of the client, whose ambition, ingenuity and pragmatism remains evidenced by the house more than three centuries after it was built.

The author is grateful to Arabella El Ginawy, architect at Jo Janssen architects in Maastricht, who provided him with the exact measures of the rooms of the Coulonhûs.


ANNO
1739

‘Reuse of old buildings in and around the inner city of Leeuwarden had become established practice in the meantime.’

Doelestraat 6 and Noorderkerk

Doelestraat 6 and Noorderkerk

Leo van der Laan

Introduction

The Fryske Akademy acquired the house at Doelestraat 6 in October 1971. The purchase fitted in with plans to enlarge the institute. At the time, it was anything but certain that that 19th-century house would survive.

The enlargement initiative came at a time when there was a turnaround in thinking about how to deal with old inner cities. Accepting the loss of functions, scaling up and giving ample space to the car shifted towards having a smaller scale and mixing functions, with an emphasis on reinforcing housing as a function and retaining and restoring historical city centres and buildings.

The *Inner City Structure Plan* dating from 1965 illustrates how these ideas also prevailed in Leeuwarden at that time for the historical city centre. This is how the city executive explained the remit for making the structure plan in 1959: "The heart of the city will be increasingly transformed from a housing centre into a business centre. Partly with a view to the position that Friesland's capital occupies in relation to the province, this development must be stimulated as far as possible. However, the inner-city poses great difficulties for motorised traffic, as a result of the predominantly narrow streets in this part of the city. The buildings in some old parts of the city form such an accumulation of premises that the entry of sufficient light and sun is not possible, to the detriment of public health. In our opinion, therefore, it is an urgent requirement to take reorganisation measures." Anybody re-reading this 50 years later and seeing the upgrading experienced by inner cities in the past period will find it difficult to imagine the thinking of those days.

Leeuwarden did not escape city formation, but it did remain within certain limits. The wide asphalted Groeneweg in front of the Fryske Akademy is a tangible reminder of this, as is the Provincial Library and the new building of the State Archives. Similarly, the Prins Hendrik Bridge and the large office buildings on Willemskaden quays reflect urban planning and architectural views that are out of keeping with how the historical surroundings came about and grew.

In 1974 a new Inner-City Structure Plan provided the policy-making foundations necessary for a new approach to the heart of the city. The Minister of Culture, Recreation and Social Work and the Minister of Housing and Spatial Planning were asked to designate Leeuwarden's inner-city as a protected cityscape. This assured the continued existence of the historical city.

It is true that in 1972 and 1973 Doelestraat 6 lost its housing function to make way for office space for a research institute. And despite having the status of a listed building, the original zinc roofing was allowed to be removed and the 19th-century wood roof structure was adapted to meet the wish for more floor space, without this intervention making the attic truly usable. The old structure and the new one added on top of it are clearly recognisable in the attic. But at least the building had been retained. It was

1.
Map of the Leeuwarden neighbourhoods in 1843, detail of Grote Kerkstraat, Doelestraat and Groeneweg, with the Flits (Leeuwarden, Historisch Centrum Leeuwarden)

2.
Map of the Leeuwarden neighbourhoods in 1876, same details, the Noorderkerk has been added later (Leeuwarden, Historisch Centrum Leeuwarden)

3.
Abraham Allard Hulshoff, Mennonite preacher in Leeuwarden from 1845 until 1870, silhouette portrait by an unknown artist at an unknown date (Leeuwarden, Historisch Centrum Leeuwarden)

not demolished, as had occurred in 1956 with the historically valuable 'Hemeltje' on the corner of Groeneweg to enable an earlier enlargement of the Academy.

A salient point is that scaling up also occurred in previous centuries. In the early 18th century, an impressive town hall was erected in the middle of residential buildings. And in the second half of the 19th century, infill developments occurred in the northern part of the inner-city that markedly breached the finely-meshed urban structure. Coincidence or otherwise, all of these cases concerned work for institutional care facilities: between Perkswaltje and Groeneweg there was the Nieuw Sint Anthonygasthuis infirmary (1862-1864), in Grote Kerkstraat the Oud Sint Anthonygasthuis infirmary (1877-1880) at the site of the demolished medieval infirmary and in Schoenmakersperk the modernisation of a wing of Nieuwe Stadsweeshuis orphanage (1888).The Noorderkerk church built in the same year was another such breach in the garden area behind the northern building line wall of Grote Kerkstraat, as was the aforementioned Nieuw Sint Anthonygasthuis.

Doelestraat 6

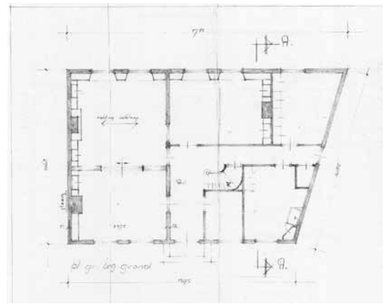
Hendrik van Wicheren died in 1848 "aboard the steamboat Friso, just outside Amsterdam, on the crossing from that city to Harlingen." Since 1839, he had owned an elegant house at Doelestraat 4 and a dwelling and stable to the north of it. In between, there was a narrow, centuries-old watercourse called the Flits. Shortly after the death of her husband, Van Wicheren's widow, his second wife Maria Elisabeth Monjé, decided to sell the three buildings. The Mennonite preacher Abraham Allard Hulshoff (1814-1875), who had been called from Akkrum to Leeuwarden three years earlier to stand on the pulpit on Wirdumerdijk, became the new owner. In April 1849, Hulshoff moved with his family to Doelestraat 4.

Almost twenty years later, on 14 February 1868, an advertisement appeared in the newspaper *Leeuwarder Courant* for the contracting of work "on account of the demolition of two houses and the building at the same place of a mansion for his reverence Mr A.A. Hulshoff". The designation occurred on 21 February. Contractors were able to obtain information about the building project "from architect Stoett"

in Leeuwarden. The 'houses' to be demolished were the dwelling and stable to the north of the Flits. The building of the new mansion with a spacious back garden occurred coincidentally at the same time as the filling in of the Flits on the instructions of the Leeuwarden city executive. This created space for a wide alley between the buildings leading to the courtyard. It allowed a service entrance to be placed in the sidewall of Hulshoff's residence.

The advertisement does not mention the initials of the architect. This makes it difficult to determine which Stoett was involved. At that time, two architects called Stoett were active in Leeuwarden, namely father Frederik (1811-1885) and son Herman Rudolf (1837-1887). Both men, respected architects in and beyond the city, were members of the evangelical Lutheran church. The family came from Germany. According to the family's account, Herman Rudolph Stoett, father of Frederik and grandfather of Herman Rudolf, fled with his brother from Bramsche north of Osnabruck in 1804 in order to avoid conscription under Napoleon. England was their destination, but they shipwrecked. After being picked up by a Dutch ship, they found themselves in Amsterdam. There, Herman Rudolph became involved as a carpenter in the building of canal-side houses. He ended up in Leeuwarden because of the construction of a large mansion according to the Amsterdam model, which the powerfully-rich Pieter Cats (1763-1832) had ordered to be built in 1806-1810 in Nieuwestad. The Amsterdammer who provided the design or the Leeuwarden carpenter who supervised the work asked Stoett to help work on the building. After completion of the house, he decided to establish himself definitively in Leeuwarden, where he died in 1859.

In his report *Bouwhistorische opname en waardebepaling Doelestraat 6 en 8 te Leeuwarden*, published in 2012, Frank van der Waard took the view that grandson Herman Rudolf had been the designer of Doelestraat 6, but he did not make a plausible case for this. In a study of the work of Herman Rudolf, Jelmer Eisma noted in 2011 that he had consistently stated his initials in work contract advertisements, while Frederik did not always do so. In 1868, Herman Rudolf was still more or less embarking on his career, while Frederik had established his reputation long before. Father and son lived around the corner from each other, so to speak, with Frederik moving into the house at Grote Kerkstraat 47 (G 142) in 1839 and staying there



4.
Doelestraat 6, Survey drawing from the ground floor out of March 1971, Wiersma and Brugman Architects (Leeuwarden, Archives of the Dienst Monumentenzorg)

5.
Exterior of Doelestraat 6, façade anno 2016 (Photo by Erik & Petra Hesmerg)

for 45 years. In the meantime, he had become the regular architect of the Sint Anthonygasthuis and, more or less in his back garden and behind Doelestraat, he had designed the aforementioned Nieuw Sint Anthonygasthuis. This was followed by the Oud Sint Anthonygasthuis and other institution buildings. From 1863 to 1874, his son lived with his family in the slightly more easterly Grote Kerkstraat 55 (G 138). In terms of style, too, there is something to be said in support of Frederik Stoett possibly having been the architect of Doelestraat 6. The austere architectural accoutrement of the facades is appropriate to a house for a preacher, but is equally characteristic of the work of Frederik Stoett. His son was often a little more exuberant in the use of eclectic plaster ornaments.

Doelestraat 6 is a well-to-do house, characteristic of the second half of the 19th century, but atypical of the location. The no fewer than 300 square metres of living space were divided over two not very high building levels five window sections wide. This kind of wide mansion with two building levels and an attic can be found mainly in the southern tip of the city, on the Willemskaden quays. Here, there were originally fortifications. After these bulwarks had been cleared away, a lot of new building land was freed up for houses belonging to the well-to-do middle-classes. Similar buildings can be found on the eastern and southern canals, Oostergrachtswal and Zuidergrachtswal. If a spacious building plot became available in the centre of the historical city – although that was a rarity – or if somebody decided to replace an old building by a new one, the new house was usually given an extra, third floor. Examples are the double-width mansion at Eewal 56 and the adjacent house at Eewal 54.

But an inner-city feature of Doelestraat 6 is the 'old-fashioned' saddle roof placed crosswise between spout gables – many new houses from that period, particularly on the edges of the city, were given a fashionable truncated hipped roof. The roof was originally slightly sloping and had a zinc covering with caps over the joints of the sheets, but in 1972-1973 the ridge was raised, the roof made steeper and the characteristic zinc replaced by corrugated tiles.
The front facade, neoclassical in its line with an eclectic touch, has few architectural details: back-leaning corners as subtle facade endings and narrow stretchers above the closed arched wall openings. The simply framed entrance in the middle has a hard stone step and a double front door with decorative iron grilles. A classical cornice with a small dentil closes the facade at the top.

The house has a base that is not entirely even, because the sidewall runs with the alley – the wall follows the course of the old Flits. As a result, the rear wall is more than 3 metres wider than the front wall, which at 14 metres can hardly be termed narrow. The house had a central hallway running to slightly more than half the depth of the building. At right angles to this, there followed a narrower hallway in southerly direction, with a door that gave out on to the alley. In the 'armpit' of the two hallways there was a spiral staircase leading to the first floor. The steps to the attic were immediately above this.

The old configuration has largely been lost, but can be reconstructed in part by means of a survey drawing dating from March 1971 of Wiersma and Brugman Architects. The main living area was a room en-suite (still existing) to the left of the hallway. At the rear of the hallway, there was a second living area, possibly a study, looking out on to the garden. And on the right-hand side there were two rooms, one at the front and one on the garden side, which were separated from each other by the crosswise hallway leading to the alley. These were probably service rooms. The first floor was divided up into four to six rooms.

The configuration and the room structure were changed markedly in 1972-1973 by removing the stairs, extending the wide central hallway to the rear wall and doing away with the side hallway to the alley. A curious addition to the late 19th century house is the late 18th-century landing staircase at the rear of the hallway. These stairs, with balusters in amply cut Louis XVI shapes, came from a derelict patrician house on Grote Markt in Groningen. Notary Nanne Ottema reportedly obtained them in the 1920s and had them moved to the Het Princessehof Museum where for many year they served as the main staircase. Having become superfluous after alterations in 1970, the staircase was moved, with the intermediary of Monumentenzorg, to Doelestraat 6. It was not an everyday intervention, viewed from the perspective of contemporary care for listed objects, but it did fit in well with the museum-like way in which Nanne Ottema had previously added historical interior elements from elsewhere to the adjacent Coulonhûs.

6.
Exterior of Doelestraat 6, rear side with alley anno 2016 (Photo by Erik & Petra Hesmerg)

A more ‘hidden’ addition dating from 1972-1973 are the extra beams in the southern part of the building. This increased the bearing capacity of the floors in order to place books and archive cabinets on it. The new beams were fitted alternately with the original beams and are distinguishable from them by the smooth industrial look and feel.

After Abraham Hulshoff’s death in February 1875, his widow Sara Albertina Sijbrandi continued to live in the house until 1883 when ownership of the house transferred to a nobleman and lawyer called Jonkheer (esquire) C. van Eysinga (1847-1930). He rented out the house. In 1931 the building was acquired by cod-liver oil company Draisma van Valkenburg, ultimately to be purchased in October 1971 for 150,000 guilders by the Fryske Akademy. The Leeuwarden architects firm of Wiersma and Brugman was responsible for the subsequent alterations that were completed in 1973.

Construction of Noorderkerk

Seven years before purchasing Doelestraat 6, the Fryske Akademy had passed when given an opportunity to acquire Noorderkerk with its ancillary buildings. The board received in January 1964 a remarkable letter from the Leeuwarden city executive, drawing attention to the possibility: “We have heard that the parcels of land (...), with the buildings on them, are going to be sold by the owner, the Leeuwarden Reformed Church Community (...). As we are of the opinion that ownership of the parcels, or of some of them, might be of interest to your institution because of their location (...), we believe we should draw your attention to the foregoing.” Did the civil municipality have a strategic interest in acquisition of the church complex by the Academy? This does not become clear from the letter.

Had the church been acquired at that time, its continued existence would have been uncertain. In the late 1990s, when the church was up for sale again and the Fryske Akademy as yet declared its interest, a different wind was blowing to the one in the 1960s. Reuse of old buildings in and around the inner city of Leeuwarden had become established practice in the meantime, regardless of whether they had a protected status as a listed monument. Demolition and new-build was seen as a final option, but only after serious examination of others.

7.
Interior of Doelestraat 6 anno 2016
(Photo by Erik & Petra Hesmerg)

During the 1970s and 1980s, a turnabout had also gradually occurred in thinking about and the valuation of 19th century architecture. Particularly architecture dating from the second half of the century had been dismissed for a long time as being hardly original, an imitation of architecture from previous centuries. Although in Leeuwarden a selection of 19th century buildings had already been designated as listing buildings in the early 1980s, it took until the end of the 20th century before a well thought-out choice was placed under the protection of the Monuments and Historic Buildings Act throughout the Netherlands.

For Noorderkerk, dating from 1888, the first church of the Low German Reformed Church (Dolerende) in Leeuwarden, there was to be no status as a listed state monument. The building is not a miracle of architectural beauty, certainly when compared with other churches from the same period in the north of the Netherlands and in Friesland in particular. Nevertheless, Noorderkerk is characteristic of late 19th century architecture and of architectural value at local level. An additional detail is the location, which spatially and historically is closely related to two monumental houses in Grote Kerkstraat. All in all, this did not make demolition a logical choice. But demolition of Noorderkerk was not under consideration in 1999, because the Academy had other plans for it.

In 1886, a large group of faithful, estimated at 300,000 people, left the ‘official’ Dutch Reformed Church. This church order had been established in 1816 by Royal Decree of William I from the merger of the Low German Reformed Church and the Walloon Churches. The first schism had occurred back in 1834 when orthodox calvinists headed by reverend Hendrick de Cock (1801–1842) opposed the centralism and the ‘liberal’ theology of the Reformed Church. Those who left the Reformed Church in 1886 established the Low German (Dutch) Reformed Church (Dolerende). The *dolerende* (meaning ‘those who feel sorrow’) led by Abraham Kuyper (1837-1920) saw themselves as the legitimate successors to the late 16th century churches at the time of the young Republic.

Between 1886 and 1892, approximately 300 Low German Reformed Church communities arose throughout the country. In Leeuwarden, too, a church community of dolerende was formed. On 3 October

8.
Architect Willem Cornelis de Groot (1853-1939), photo by Idamus Hendrikus Slaterus, ca. 1880-1885 (Leeuwarden, Historisch Centrum Leeuwarden)

9.
Dutch reformed church at Tytskerk, Buorren 42 out of 1892-'93 (nave) and 1905-'06 (tower), design by W.C. de Groot (photo taken from *Wutsje / Wikimedia Commons / CC-BY-SA* 3.0)

1887, the church council decided – it had been inducted precisely one day earlier – to separate. The community quickly went out in search of its own accommodation. The Protestants had sufficient churches in Leeuwarden, but there was no place in them for the new church order. Therefore, it was decided to erect a new building.

The remarkably inconspicuous location of Noorderkerk, in a courtyard, hidden behind residential dwellings and 'recognisable' only by an architecturally richly designed gate in the north wall of Grote Kerkstraat, does not differ fundamentally from that of old refuge churches. It is no longer possible to ascertain why the client chose precisely this location. It might simply have been the coincidental availability of the buildings and plots of land at that particular time. One thing that is certain is that the positioning of the new-build church stemmed partly, if not exclusively, from the decision to purchase an old mansion with a very deep garden. The purchase occurred on 4 January 1888 for a price of more than 16,000 guilders.

It has been asserted that the selling family, Andringa de Kempenaar, was dedicated to the Doleantie and donated their real estate to the newly established church. No confirmation has ever been found for this assertion and it appears to be contradicted by surviving documents of sale. These showed that the "spacious, strong and excellently maintained mansion with a very large and attractively laid garden" was sold by public auction by two notaries. A society called 'Kerkelijke Kas' had authorised the Leeuwarden carpenter Hindrik Jans van der Heide to make the purchase on Wednesday, 21 December 1887.

The society was in fact nothing else than a legal person for the actual client, the Low German Reformed Church (Dolerende) of Leeuwarden. The dolerende church communities lacked legal personality. This made it necessary to establish societies, which everywhere were called 'Kerkelijke Kas', to be able to manage material interests. The societies also had to take care of the building of churches.

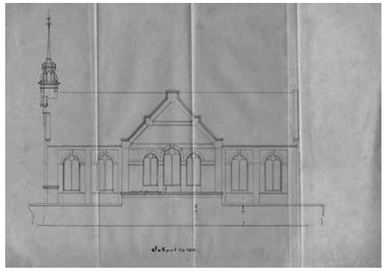
In the south-east corner of the church, in a (newer) staircase that provides access to the south gallery, a memorial stone was laid with the text *Zion zal door recht verlost worden. Jez. 1-27. 10 sept. 1888*

("Zion will be redeemed with justice, Isaiah 1:27, 10 Sept. 1888". The text commemorates the official laying of the first stone. A report of this festive event by the scribe has survived. "Blessed by very fine weather, an exception in the rainy days that characterise late summer, thanks to the good hand of God, the Low German Reformed Church at Leeuwarden (temporarily in doleantie) had on 10 September 1888 in the afternoon at 4:30 a highly formal and impressive hour. The first stone was to be laid for its church in Grote Kerkstraat. To this end a large number of members of the community congregated, under the direction of the classical counselor Rev. J.C. Sikkel (1855-1920), Servant of God's Word at Hijlaard". The honour of laying the memorial stone was granted to board member P. Bergema senior. In the evening, the workmen, the architect, contractor and supervisors were received. The architect spoke on this occasion.

Who was the architect? Willem Cornelis de Groot (1853-1939). Besides occurring in the report of the laying of the first stone, his name can be found in the tender advertisements published in the *Leeuwarder Courant* at the end of July 1888. Interested parties were able to obtain information from him and view drawings. The designation occurred on the site on Saturday 28 July and three days later the tender forms had to be handed in. On 4 August, a notice appeared in the *Leeuwarder Courant*, stating that out of nine tenderers the contractor D.B. Kalma at Wanswerd had put in the lowest price at 13,100 guilders.

Before a start could be made on building the church and a home for the verger – a vestry was added later – it was first necessary to arrange easements with the neighbours. The owner on the western side, the nobleman C. van Eysinga, had to allow a wooden gutter to be fitted. Approval did not come until October, but that was not a problem. More essential for the architectural design was the arrangement that had to be agreed with the Sint Anthony Gasthuis. The board of the 'Kerkelijke Kas' society sent a letter to the infirmary on 29 May 1888 with a request to place three large windows in the eastern sidewall within a distance "of 20 palms" from the land boundary. The request was accompanied by a situational drawing and a view of the facade. The board of the infirmary decided to pass on the letter to their adviser. His name? Willem Cornelis de Groot, who in 1887 had been appointed 'supervisor of the buildings' of the

10.
Reformed church (neo-calvinist) at Zwartsluis (Singel 16), 1893-'94, design by W.C. de Groot (Photo: Amersfoort, Rijksdienst voor het Cultureel Erfgoed)



Sint Anthony Gasthuis. Unsurprisingly, De Groot gave a positive recommendation and on 18 June the board consented to the request subject to conditions. The most important conditions were that the windows “must in their entirety and in all parts be fastened and not moveable” and “over their entire surface must be filled with opaque double matt glass”.

The engaging of a real architect for the design of the church and also for the public call for tenders makes one suspect that the board of “Kerkelijke Kas” in Leeuwarden lacked specific expertise in these fields. De Groot had in the meantime gained ample expertise in these respects.

Willem Cornelis de Groot was born in Hollum on Ameland island on 6 October 1853. The son and grandson of seagoing captains, he appeared destined to spend his future at sea, but his father decided differently. Cornelis Dirk de Groot sent his son in June 1866, before his 13th birthday, to Zaandam to become an apprentice to a carpenter. At that time, this was, particularly in the north of the Netherlands, a stepping stone towards a career as an architect.

After a five-year apprenticeship, Willem Cornelis returned to Friesland. In October 1871, he set up as a carpenter in Leeuwarden. A short time later, the architect Jacob Izaäks Douma (1822-1881) offered him an apprenticeship at his firm. Douma was a proficient architect who had constructed many buildings in Leeuwarden and also elsewhere. What’s more, he had an extensive network that stretched all the way up into higher circles. Five years of practical experience alongside Douma were sufficient for De Groot to call himself an architect from 1877 onwards. After Douma’s death in March 1881, his widow asked Willem Cornelis de Groot to deal with Douma’s affairs. In April, a notice appeared in the *Leeuwarder Courant* and immediately below it there was an advertisement in which De Groot announced that he had established himself as an independent architect. From that moment onwards, he evolved into one of the most important architects in Friesland in the period around the turn of the century.

De Groot’s peak years, and also his most productive, were between 1890 and 1920. From a stylistic point of view, his oeuvre is a good

11.
Design drawing (calque) by W.C. de Groot of the eastern façade of Noorderkerk, with bartizan on the southern cam angle, 1888 (Leeuwarden, Historisch Centrum Leeuwarden, Archief Sint Anthonygasthuis)

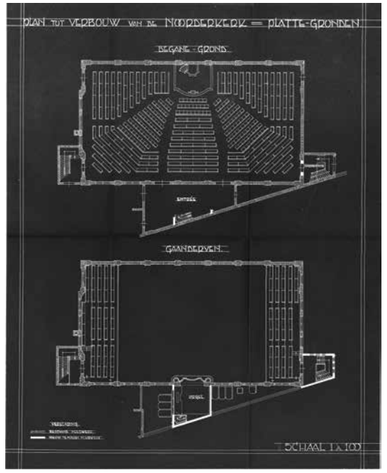
reflection of what was going on in the Netherlands in that period: shifting away from sober eclectic via rich neo-Renaissance towards designs in pronounced modernising style leaning towards the southern Art Nouveau. At the end of his artistic career, he even tried his hand at a modest form of brick expressionism. He died in Leeuwarden on 19 July 1939.

At the time he was commissioned for Noorderkerk, De Groot had been working for himself for seven years. It is unknown how, still fairly young, he came into the picture for the commission. He had no ties with the Dolerenden, was a devout member of the Low German Reformed Church and also actively worked for this church. He was unable to claim ample experience of designing and building churches – after repairs to the Grote or Jacobijnerker in Leeuwarden in 1882-1883, the Noorderkerk was to be his real baptism of fire. On the other hand, the church had only a limited choice: Douma and father and son Stoett had died and in and around Leeuwarden only Hendrik Kramer (1850-1934) and De Groot could really be considered for the job.

After the Noorderkerk, there were two more churches for De Groot: the Reformed village church of Tytsjerk in 1892-1893 (nave) and 1905-1906 (tower), and the Reformed Doleantie Church at Zwartsluis in 1893-1894, De Groot’s only project beyond the borders of Friesland. In Leeuwarden, he directed as the ‘regular architect’ of the Reformed church the aforementioned repairs and an alteration of an ancillary building of the Grote Kerk (1915) and of the Westerkerk (ca. 1895 and 1907). In 1911, he also designed the alteration and expansion of the reformed church in Anjum.

Abraham Kuyper (1837-1920) took the view that a church building for the Low German Reformed Church (Dolerende) had to meet two important conditions. It had to be functional and to have the nature of a place of congregation, a church barn. And architecturally the building had to give expression to the idea of a meeting of the faithful. There had to be little that distracted from the goal of the congregation. But the architectural style of the Renaissance, inspired by the pure shapes of classical architecture, was appropriate according to Kuyper. The Gothic architectural order was something that he dismissed with obvious arguments – it was too closely

12.
Exterior of the Noorderkerk, view on the eastern façade from the garden of the Sint Anthonygasthuis; anonymous photographer (Leeuwarden, Historisch Centrum Leeuwarden)



13.
Schematic representation of the ground floor of Noorderkerk with layout of the hall, unknown drawer, ca. 1935 (Leeuwarden, Historisch Centrum Leeuwarden, Archief Gereformeerde Kerk Leeuwarden)

associated with Roman triumphalism. Ideally, every church had to have a tower, but many congregations were unable to afford one.

The aforementioned design drawings dating from spring 1888, brown tracings of the situation and the eastern facade view of Noorderkerk are the only surviving items made by Willem Cornelis de Groot of the church. The tracing of the facade shows an uprising in neo-Renaissance visual language with seven large arched windows and traces. The middle three are in a wide facade section that juts out slightly, crowned by a spout. These were the three windows for which 'Kerkelijke Kas' requested cooperation from Sint Anthony Gasthuis. Access to the church was envisaged below this.

The tracing offers unsuspected insights into what happened between the design and the building of the church and into the tension between architectural ambitions and, probably, financial reality. According to De Groot's design (the original one), the building was to have a saddle roof between gables. In reality, Noorderkerk has a gable only on the southern side and a simple roof canopy instead of a facade top on the northern side. However, this did create a greater distinction between the 'front facade' and the rear facade. The entrance *avant-corps* was omitted and instead the eastern facade and the roof surface continue uninterrupted. The request made to the infirmary board was, viewed retrospectively, premature. It can be deduced from the tracing that De Groot wanted to decorate the gables and the *avant-corps* with profiled framework made of natural or artificial stone, but that these embellishments were simplified to soldier courses of brick. The biggest surprise of the tracing is a small tower, slightly jutting out like a turret, on the corner of the ridge of the church roof, at the top of the façade which was the first thing that churchgoers saw when they came through the gateway into the courtyard. The roof spire or *flèche*, in which a tolling bell was bound to have been envisaged, was not carried out as far as is known. Was it shelved because of lack of money?

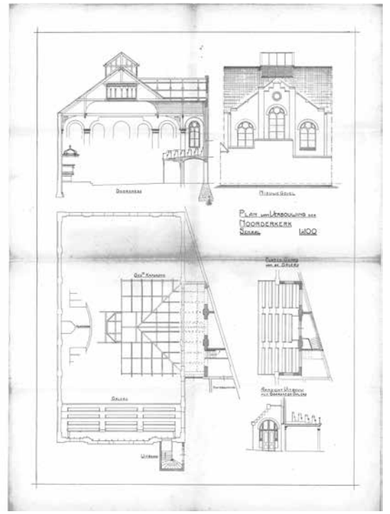
All in all, the architecture was made far more sober and ornamentation was used sparingly. Covering a surface area of 29 × 16 m, the church faces north-south across its long sides. The building mass is enclosed, so to speak, within the confines of the available parcel of land: the walls of the long sides follow

the contours of the former garden of Grote Kerkstraat 31, which originally stretched all the way to Groeneweg. De Groot livened up the facades using simple means, injecting structure between the facades depending on their importance. The long eastern facade with the entrance and, to a lesser extent, the top-end southern facade are the most noteworthy. Brickwork lesenes lend a depth affect, rhythm and structure to windowed sections. The top-end south facade was provided with a shallow *avant-corps*. Decorations in the walls made of red-brown brick are confined to details such as stretchers around the windows, sometimes accentuated by reveals and key stones made of yellow stone.

In its expression, Noorderkerk unmistakably became a church with a Protestant signature. However, due to a limited building budget, the building unintentionally seems to have assumed a more a barn-like character than De Groot would have preferred and lacks the self-confident architectural language that characterised the original design. It is carpenter's architecture, based on skill and craftsmanship, bound by time and circumstances. In Tytsjerk and Zwartsluis, the architect was given a few years later greater scope to fulfil his ambitions.

The room-like interior of Noorderkerk was characteristic of Doleantie churches. Although the church is not a centre-oriented building, it did have a spatial layout that sought a middle point. The pulpit stood centrally against the western wall, opposite the entrance, and the benches and seating areas on the ground floor were grouped around it akin to an amphitheatre. This was the optimum form for Protestant worship, concentrated on the spoken word, 'the meeting of the faithful', as Abraham Kuyper typified it. The faithful and the minister would have been able to see and hear each other clearly, assuming there were good acoustics.

The white plastered interior walls were given a division by means of pilasters with capitals, between which there are round-arch recesses and windows. The windows have simple stained-glass. De Groot covered the area with an English-looking, wooden dome structure with an elevated middle section, a form also used elsewhere in Doleantie churches, such as Westerkerk in The Hague (1888) and Oosterkerk in Schiedam (1890).



14.
Diagrammatic representation Noorderkerk wit roof construction, design possibly by W.C. de Groot, c. 1912 (Leeuwarden, Historisch Centrum Leeuwarden, Archief Gereformeerde Kerk Leeuwarden)

15.
Grote Kerkstraat 31a anno 2016, entrance gate out of 1888, design by W.C. de Groot (Photo by Erik & Petra Hesmerg)

Noorderkerk now had its definitive form, but was tucked away behind residential buildings and barely 'findable' by churchgoers. It faced in the direction of Grote Kerkstraat. It is there that Willem Cornelis de Groot had apparently been given a free hand by his client. He created a gate with a path to the courtyard, closed off by a wrought iron turnstile, straight through an existing house.

A broadly based neo-Renaissance repertoire was used to draw attention to the church entrance. The entirely modernised ground floor facade which, apart from a modest basket handle shape, includes a new front door to the upper dwelling, is dotted facade-wide with artificial stone strips. In the extensive decorative programme, elements of Dutch and Italian Renaissance were combined with manieristic motifs. The gate is crowned by a robust triangular fronton, interrupted by an aedicule with pilasters, scrollwork and a small frontispiece. In the middle section there was the text NOORDERKERK.

On 6 January 1889, after an incredibly short building time of five months, the church opened its doors. This occurred with a service by the new preacher Rev. Lutzen Wagenaar (1855-1910), brought in from Heeg. The church was immediately well attended by around 800 people, which was also the capacity of the room. However, the church was incomplete at the time of delivery: there was no organ. Apparently, the church community had insufficient funds for an instrument. An organ did not arrive until seven years later.

The church between 1894 and 2005

In 1892, the vast majority of the reformed churchgoers who had separated in 1834 and in 1886 decided to amalgamate into the Reformed Churches in the Netherlands. This amalgamation also occurred in Leeuwarden. Going to church together did not yet happen immediately: the Dolerenden continued to use Noorderkerk and the Christian Reformed Church went to Oosterkerk. The real merger did not happen until March 1899.

In the intervening years, the capacity of Noorderkerk proved insufficient to offer seating to the growing number of faithful.

Therefore, the number of seats was increased, by means of a gallery on the northern side. On this gallery, resting on simple cast-iron pillars, it was also possible to install an organ. The order for the organ was placed in July 1894. "The organ cabinet will be made in accordance with the drawing of the architect from the best dry whitewood, the ornamentation from fine pine (...)". Willem Cornelis De Groot designed the gallery and the neo-Renaissance cabinet. The order for the organ, costing 2,500 guilders, went to the Leeuwarden organ company Bakker & Timmenga, who installed the instrument in 1896.

The seating capacity had to be increased again between 1910 and 1915. The plan drawn up for this purpose originally included two extra galleries, on the short southern side and against, or rather in, the long eastern facade. The surviving plan drawing, which is undated but according to indications must date from around 1912, shows the original central *avant-corps* envisaged by De Groot, with a gable and a connection to the hood, should still have been constructed.
This was seen as a way of creating space for making a large opening in the eastern facade where the new gallery could be inserted, so to speak. Was it again a lack of money that prevented this plan from being carried out? Ultimately, only a southern gallery was built, supported by small eight-sided columns. This was given its own entrance in an extension against the south-east corner of the church.

Some ten years before, the church had acquired three small houses on Groeneweg from carpenter Hermanus Gerrit Brouwer. The purchase was the starting signal for an expansion of the church on the northern side with a vestry with two meeting rooms. The year they were built, 1905, was affixed in artificial stone above the front door in the eastern facade. As with the plan to increase seating capacity, it is not known who provided the designs. Willem Cornelis de Groot might possibly have been involved again, but archives provide no conclusive answer and the architecture does not prominently bear his signature.

This is slightly more the case with the alteration that occurred in 1915 to the verger's house, of which the surviving tracing is unsigned. The house, which in 1888 had been constructed along with the church to the south-east of the church on the pathway to

16.
Interior of the Noorderkerk with organ on the northern balcony before 1935, photo by Ch. Gombault (Leeuwarden, Historisch Centrum Leeuwarden)

the entrance, was modernised and expanded. The existing saddle roof was replaced by an almost fully-fledged second building level with a front plane in which two cabins were placed in modest neo-Renaissance forms. Bedrooms were created behind this.

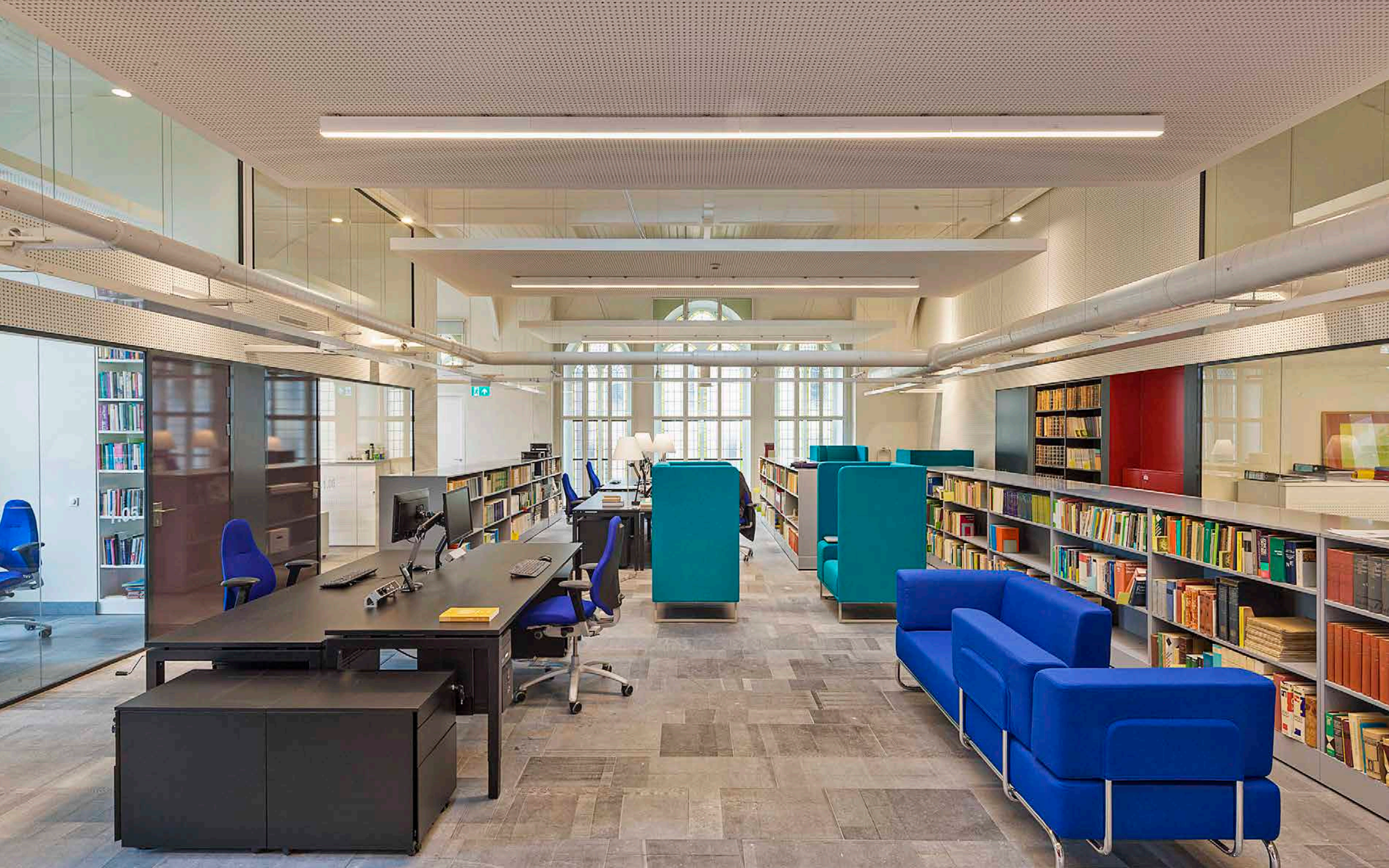
In the interbellum, the church underwent one more important alteration. In order to create extra seating again, it was decided in 1935 to remove the organ from the northern gallery and to place it against the eastern wall in a new extension above the entrance portal. The gain was a third row of gallery benches that, just like the southern galley earlier, was given its own staircase on the northern side of the church. The contract with the Leeuwarden carpenter Tjerk Wijma was signed on 30 November 1935. He was engaged to carry out the work for 4,069 guilders.

There was also some loss: the relocating of the organ proved to be a failure acoustically and technically. Did the relocation of the organ usher in a downward line? In any event, it marked the start of the deconstruction of De Groot's creation. The pulpit dating from 1888 had to be removed in 1955 because of woodworm. In 1964, the Dolerenden put the church up for sale. For the time being, it was not the Fryske Akademy that became the owner of the building, but the Liberated Reformed Church. They reversed the 1972 organ relocation: the firm of Bakker & Timmenga reinstalled the instrument on the northern gallery. Around the same time, a pulpit obtained from a Rotterdam church was put there.

Almost thirty years later, the Fryske Akademy finally acquired the church, after the Liberated Reformed Church had moved out. The transfer occurred on 1 July 1999. Subsequently, an alteration was carried out to turn it into a conference and congress centre, according to a plan produced by a firm of Amsterdam architects, which included placing a second floor level in the high church interior. In 2005, the organ was finally taken away from the northern gallery for good and relocated to the new Morgenster church of the Liberated Reformed Church on Vrijheidsplein.

17.
Interior of the Noorderkerk with the organ against the eastern wall, January 1961, photo by Sj. Andringa (Leeuwarden, Historisch Centrum Leeuwarden)

18.
The southern façade of the Noorderkerk with the main entrance in 1984, photo by Dikken & Hulsinga (Leeuwarden, Historisch Centrum Leeuwarden)



‘Jo Janssen’s work here cannot be fully understood without taking into account the character of the complex as an amalgam.’

Continuity and change

Continuity and change

Hans Ibelings

Jo Janssen's design for the Frisian Academy isn't a single architectural object, but rather a collection of interrelated spatial and formal interventions, adding to and subtracting from what was already there. While it is perhaps hard to see what his design has taken away, it is clearly discernible what has been added and its outcome: more coherence.

The Frisian Academy is housed in an amalgam of buildings from different periods of time, ranging from the house Antoine Coulon (1681/'84-1749) built himself in 1713, to Janssen's recently finished additions. Janssen's work here cannot be fully understood without taking into account the character of the complex as an amalgam. Not only did Janssen add new architecture, but he also developed a new approach that allows for an understanding of this amalgam as a complex. While all previous building activities have basically added and changed individual buildings, with more or less respect for their immediate neighbours, Janssen's intervention is addressing the complex as a whole. His design has turned a number of disparate buildings into an ensemble with ties that goes deeper than that they are simply in each other's proximity. This allows for a new, more unified reading of the Frisian Academy as an institution. Moreover, Janssen's intervention sheds a new light on all the older parts.

Interestingly, the motivation for bringing coherence to the complex evolved during the design process, because the initial plan was more in line with the history of the site. In essence the first proposal was to add another singular object to the collection of individual buildings. But when it turned out that for several reasons this didn't work, the strategy shifted to a more organic integration of old and new.

Janssen found a mixed bag in Leeuwarden when he was invited in 2006 to participate in a limited design competition for which he proposed a new building that would replace the whole northern wing of the existing complex. His proposed new building was of significant size, larger than what existed at that moment, and also larger than what has been built eventually. Based on this proposal, Janssen got the commission only to find out his project wasn't feasible and he had to restart his design. Even though Janssen still has some regrets that this first proposal couldn't be built, the ultimate outcome is certainly a happy one because it changed the essence of the project from a juxtaposition into a symbiotic coexistence of old and new, emphasizing what the different constituent parts of the complex have in common. While in many ways the Coulonhûs remains the centrepiece of the complex, the realized design now pivots around the old trees in the courtyard, which Janssen has treated as the centre, giving the backsides of the buildings a greater prominence than they had before.

The oldest and newest buildings in use by the Frisian Academy bookend a period of history which covers a bit more than three hundred years, from the 18th to the 21st. During this long period the usage and purpose of the different parts have changed, and with it, the spatial organization. In this respect, Janssen's recent project is a logical continuation of a long, incremental process, albeit that his intervention for the first time structures the different elements in a larger whole. While doing that he also maintained the differences inherent to the parts of this complex, treading lightly where needed, but rigorously changing what he deemed obstacles or shortcomings in the performance of the complex.

The Frisian Academy faces two streets, the Doelestraat and the Groeneweg. The side facing the Groeneweg has always been more modest than the Doelestraat, where the facades show a range of

1.
Colonnade that connects Noorderkerk with the new building along Groeneweg anno 2016 (Photo by Erik & Petra Hesmerg)

2.
Courtyard of the Fryske Akademy anno 2016 (Photo by Erik & Petra Hesmerg)

variation of the classical language of architecture. The Coulonhûs, a conversion of a preexisting structure, stands out as an elegant example of Dutch classicism. To the south of the Coulonhûs is a neoclassisist municipal monument, built in 1868 according to a design that is commonly attributed to Herman Rudolf Stoett (1837-1887), although as Leo van der Laan argues elsewhere in this publication, it could have actually beend designed by his father Frederik (1811-1885). Adjacent to Stoett's building is Doelestraat 2-4, which has seen several building phases, going back to 1739. Although it stems from the same time as the Coulonhûs, its classicism is much more restraint. The building north of the Coulonhûs is a piece of modern architecture in disguise. It is a 1958 design by J.E. Wiersma, and it was built for the Frisian Academy as an extension to the Coulonhûs. This explains why it originally did not have a front door. This corner building is a late example of Dutch traditionalism, a style (and ideology) which flourished in the years just before and after the Second World War, gradually disappearing in the 1950s. Traditionalism has always received a lot a criticism and even today there is usually little, or at least limited sympathy for the attempts to make an architecture which looks as if it has always been there. Traditionalism's chameleonic capacity to blend in unassumingly, and its suggestion of 'always have been there' was heavily criticized from the modernist perspective because of the firm belief that architecture should always be an honest expression of what it is, how it is built and also when it is made. Even today, after decades of postmodernism in which the idea of architecture as a fiction has become generally accepted, there is still the *idée reçue* that architecture should comply with the basic rule of realism, that what you get is what you see. This is certainly not the case with traditionalism, where the relation between perception and reality is more ambiguous: what you see may be an illusion of some sort. Historians Eric Hobsbawn (1917-2012) and Terence Ranger (1929-2015) have rightly stated that traditions are always modern inventions, not the seamless continuation of age-old habits, customs and conventions. In this sense, interwar and midcentury traditionalism wasn't building upon real, existing traditions, but they were creating new ones at the very moment when there was a general sense of loss because the allegedly age-old habits weren't organically passed on from one generation to the next anymore. In its paradoxical novelty traditionalism is a completely modern phenomenon even it was perceived as too insincere to be approved by modernists.

Wiersma, who is not such a well-known name within the Dutch movement of traditionalism, clearly understood how to invent an architecture with a past. He didn't literally copy Coulon's architecture but he designed a brick classicist building that, if the viewer is willing to suspend disbelief, could pass for something that has been there for a long while, even though the young age of the building is revealed by the modern design of the corner decoration: a checkerboard pattern of the coats of arms of 23 Friesian cities and towns, with their names chiseled out in stone, in a modern-classic font.

Janssen was not convinced of the value and significance of Wiersma's traditionalist approach to history and in his initial plan this corner building would make way for his new, large volume which would contain almost all of the required program. This would also erase the coach house, which was in poor condition, and two lesser interesting buildings along the Groeneweg, which eventually did make way. During the early stages of the design process, Wiersma's building was put on Leeuwarden's list of municipal monuments, and this designation effectively blocked the execution of Janssen's initial proposal because it became impossible to demolish it. Moreover the proposed volume exceeded the height limits of the zoning regulation, which would have been another obstacle that was difficult to overcome. This elevation of Wiersma's building to the status of a monument led to a different design, and a different approach in which the program was no longer stacked and concentrated in one volume, but spread out over the complex, changing the emphasis from adding one volume to creating a sequence of dispersed interventions. This solution was found after an iterative process of seven studies, in which the new volume was reduced in size and part of the program was moved to the Noorderkerk, built 1888-1889 according to a design by Willem Cornelis de Groot (1853-1939). This former church, which has been a conference centre since 1999, initially wasn't part of the transformation.

At the same time, the monument designation didn't make Wiersma's building completely untouchable. Despite its protected status, alterations to its interior and exterior were still allowed. The most

3.
Restaurant in the new building anno 2016 (Photo by Erik & Petra Hesmerg)

important, and highly visible change that Janssen made, is the addition of the new main entrance to the academy, a large opening cut in the West elevation, framed by a protruded cowl of weathering steel. This new entrance leads to a spacious reception area which functions as the hinge, offering access to the Coulonhûs to the right, and to Janssen's addition behind the Wiersma building. Janssen's extension consists of two parts, which are broadly following the dimensions of the preexisting buildings. A rectangular volume behind the Wiersma building replaces the 1970s addition; the two low buildings with pitched roofs parallel to the Groeneweg have been transformed in one unified volume, again with a pitched roof. The new building contains among others a conference room on the second floor, and on the ground floor work spots, plus a large open space which functions as restaurant and meeting place.

A wooden colonnade connects this new addition to the converted church, which received a new cladding of its walls and roof, abstracting its form and bringing it stylistically in line with Janssen's new building. Inside the church a new wooden structure has been added to create an extra level, with the large stair doubling as an open theatre which can be used for lectures and presentations. The new insertion stands in the space like a large piece of furniture, keeping the structure of the church intact.

The entrance, the new wing, the colonnade and the converted church form an interlocking chain of spaces, tying the academy together and embracing the courtyard of the complex.

The effect of this intervention relies more on a gesture of bringing everything together than on the making an impression with its architecture. Throughout the forms are simple, the geometry elementary, the materials unspectacular, and the colours modest. Described like this, it perhaps seems an underwhelming project, but the power of this architecture resides exactly in its understatement. With its sturdy elegance Janssen's architecture isn't an obvious crowdpleaser. His simplicity shouldn't be understood as minimalism, which is usually based on a conspicuous luxury of purity, with a lot of efforts spent in eliminating any sign of the ordinary life of a building in order to maximize architecture's impact. In Janssen's case, the essence of his work resides in its reduction to an indispensable core, where architecture is almost naked, without keeping up any appearances.

The architecture of Janssen lacks the ostentatious aspects of minimalism; his work isn't celebrating the cleverness of disguising all signs of the daily life of a building, while elevating elements like door handles, light switches and faucets to jewel-like exceptionalities (although it has to be admitted that he is not totally immune to the attraction of this jewelry: he has tried his hand at the design of light fixtures and a ballpoint pen). There is however one aspect that puts Janssen close to the world of minimalism, and that is the precision of his work, which is straightforward in its materials and details but reveals a remarkable precision as well.

Jo Janssen is rooted in the culture of South Limburg, where he is born - in Sittard, in 1959 and raised in the area. He went to school in Maastricht and Heerlen, and from 1983 to 1990 he studied at the Academy of Architecture in Maastricht. Before he started his own office, he worked for and with two other important architects from the same region, and the same generation, Wiel Arets (Heerlen, 1955) and Wim van de Bergh (Brunssum, 1955). The latter of the two has become a kind of partner at large in Janssen's firm, Jo Janssen Architecten, which he founded in 1995. While over the years, Arets has developed a certain bravado in his work, Van den Bergh has deliberately been exploring less glamourous architectural avenues. Evidently in his approach Janssen is closer to Van den Bergh's. Both lack Arets' wish, and probably his capacity, to overwhelm with a radical architecture. They rather prefer what Hana Cisar has described in relation to Janssen in the first monograph of his work as 'simplicity, modesty, restraint, stability and stillness.' For the non-initiated there could seemingly be a certain humbleness in this architecture, but it is a rather talented display of doing much with little, using apparently ordinary materials and casual forms to create an architecture of precise effects.

If architecture is compared to a language, some buildings are vocal, while others are taciturn objects. Language only works as a metaphor here; in reality no buildings speaks, obviously. But it is hard to deny that certain buildings are more expressive than others, and here is the paradoxical quality of Janssen's work: it expresses a

4.
New building of the Fryske Akademy, seen from Groeneweg anno 2016 (Photo by Erik & Petra Hesmerg)

5·
Extension of the Frykse Akademy by J.E. Wiersma (1958) and new main entrance after a design of Jo Janssen (2015-'16) anno 2016 (Photo by Erik & Petra Hesmerg)

lot without raising its voice. There aren't conspicuously remarkable forms that beg for attention, no bright colours, no unseen inventions. His is an architecture which is reticent yet outspoken.

As a complex, the Frisian Academy reveals not only a plurality of attitudes to architecture but also to monuments, heritage and preservation. Ideas about heritage have greatly changed since the late nineteenth century, the period in which the modern understanding of preservation emerged. There is an evident correlation between the rapid industrialization, urbanization and modernization in the late nineteenth century, which started to completely transform landscapes and cities, and the simultaneous rise of heritage preservation.
The modernization brought about a growing awareness of the need to save and protect what was increasingly seen as an endangered past.

Over time the definition of what heritage comprises and what deserves to be protected has largely expanded. It now includes not only artifacts, but cultural and natural landscapes as well, and both tangible objects and intangible phenomena, like rituals and celebrations. Notwithstanding this expansive definition, even today, buildings and ensembles of buildings are among the most important sites of heritage. In many ways they are also the most difficult, because it is hardly ever possible to protect them just as such. There is the constant, and constantly evolving debate what is the right balance between cultural values and practical use, between historical substance and contemporary requirements. Moreover, there is also the recurrent question of the context of the historical monument from which it cannot be isolated, and how changes in the context may affect the integrity and appreciation of a monument.

Ideas about the past and how to deal with the remains of it, are subject to change. Every generation of architects, historian, city planners, and politicians apparently has a different idea about preservation. Every generation has its own understanding of the past, and every time it seems that the present attitude towards the past does more justice to it that the previous generation's approach. And time and time again, it turns out that the next generation has its own, better version. It means that even freezing a historic monument into a timeless eternity of purity is ultimately always a datable and, hence after a while, dated act.

The motivation behind interventions in historical buildings circles around notions of the integrity of the built substance, most of which are fairly recent. One important aspect of this understanding of integrity has been formulated in 1964 in the Venice Charter,a key text on monuments and preservation. Back then, the International Charter for the Conservation and Restoration of Monuments and Sites stated that 'the valid contributions of all periods to the building of a monument must be respected since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.'

Another key text was formulated a little more than a decade later: the European Charter of the Architectural Heritage, adopted by the Council of Europe in Amsterdam, in October 1975. This charter broadened the definition of heritage: 'The European architectural heritage consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or manmade settings.
For many years, only major monuments were protected and restored and then without reference to their surroundings. More recently it was realized that, if the surroundings are impaired, even those monuments can lose much of their character. Today it is recognized that entire groups of buildings, even if they do not include any example of outstanding merit, may have an atmosphere that gives them the quality of works of art, welding different periods and styles into a harmonious whole. Such groups should also be preserved.'

Despite being more than fifty and forty years old respectively, the ideas in these texts still carry weight for a project like the Frisian Academy. They reflect the common sense within the world of architecture that it is almost impossible to bring monuments back to one single stylistically and historically pristine state. In combination with a non-absolute idea of architectural and historical value, it also means that every intervention is part of a larger negotiation between

different interests. And secondly, it underlines that for heritage the total can be more than the sum of its parts. This rings true for the Fryske Academy, where - aside from the Coulonhûs, a group of unspectacular monuments adds an ensemble of good-but-not-great historical buildings.

In this group of buildings which constitute the Frisian Academy, one can see not only obvious differences in architecture, but also multiple traces of changing attitudes towards history. For instance when Nanne Ottema (1874-1955) acquired the Coulonhûs, in 1938, he integrated eighteenth-century textile wall covers taken from a house in the city of Groningen. To match the ceiling with the imported wall covers he ordered to change the background of the ceiling painting from grey to blue. In line with the Venice Charter during the recent restoration, this twentieth-century intervention in the eighteenth-century substance has been kept, because now, three quarters of a century later, it had gained a cultural value in and for itself. Restoring the interior back to Coulon's original would have required to take out the wall covers and to revert the blue to grey. In the same way, Wiersma's extension of the Coulonhûs had brought significant changes in the spatial organization of the monument - simply to make a connection to the extension. But these are considered to be as important as Ottema's chances in the eighteenth century substance and as art of the current interventions in the Coulonhûs much of the changes from the 1950s and the 1970s have been undone.

The way Wiersma's extension has affected the Coulonhûs is mirrored in how Janssen's intervention interferes with Wiersma's architecture. It is not hypothetical that at a certain point in the future, a next generation again will have a different understanding of the value of Wiersma's traditionalist architecture, and of Janssen's changes to it, and perhaps will decide to undo it like Wiersma's interventions in the Coulonhûs has been undone this time.

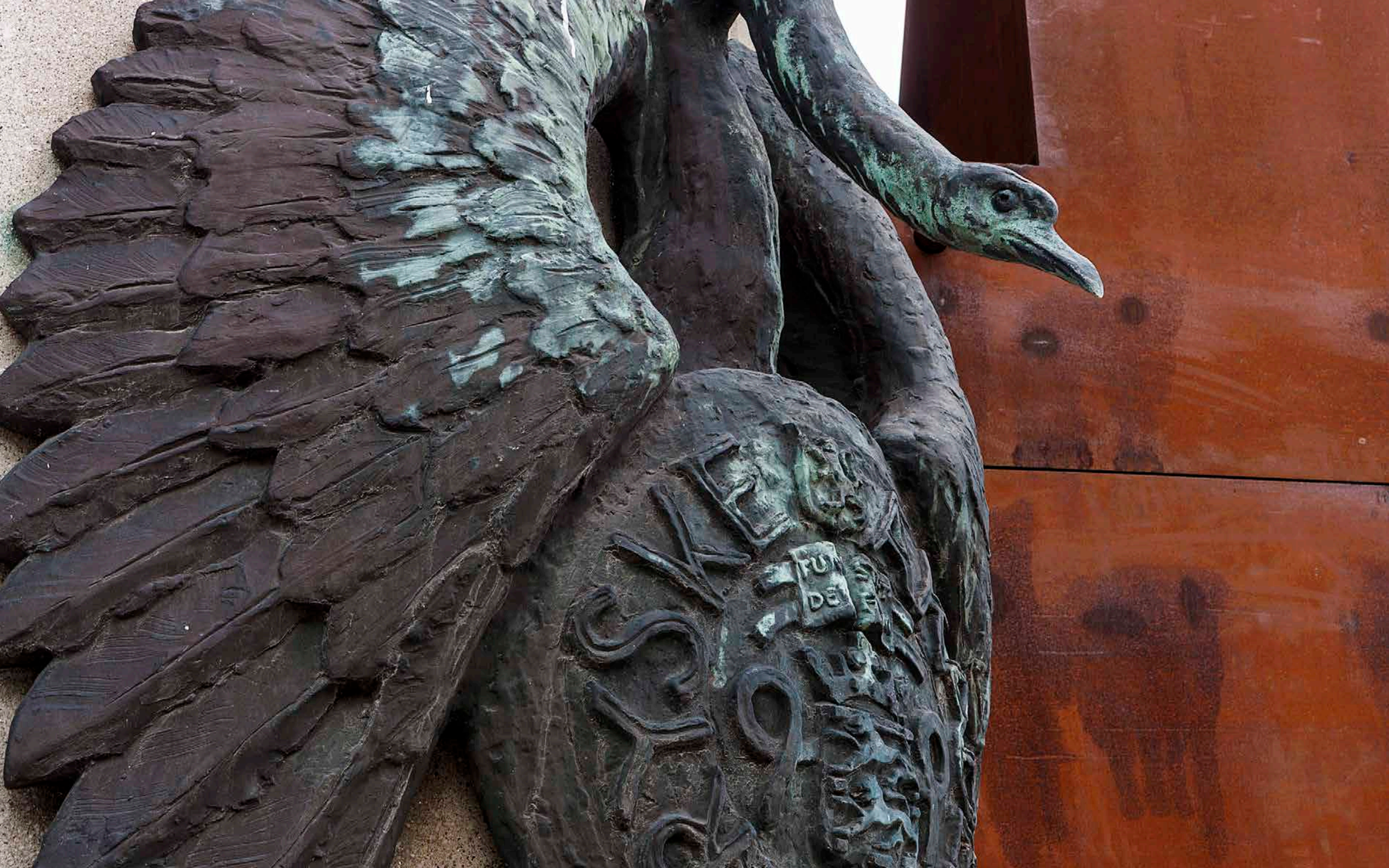
It shows that there are no absolutes when it comes to dealing with existing historic substance. As bold as Janssen's new entrance has been his decision to cover the church in a new cladding, literally adding a layer to the nineteenth-century building, and to a lesser extent in Stoett's building where later additions have been removed.

Not only does every generation of architects define their own present and past, in parallel with the changing understanding of architecture, there is also a changing appreciation of the relation between old and new, and how much the new should keep its distance or not. Wiersma's approach back in the 1950s was obviously one that searched for proximity, and - in harmony with traditionalist principles - he aimed for continuity, to an extent that for the uninitiated it is hard to discern the difference between old and new. The last decades have been those where ideas prevailed about the reversibility of every intervention. More and more the new would exist completely detached from the old, with an accentuated difference between old and new, in form and material. In this approach simple, abstract geometry combined with distinctively different materials such as glass and steel, and colours that diverge from the preexisting palette make these new interventions recognizable. Within this new interventions, it is usually easy to see if the transformation took place in the 1970s or 1990, because they always bear traces of their time of origin.

At this moment, it seems that the swing of the pendulum is inching back to a more organic approach which isn't exploring the contrast in such an exaggerated way anymore. Janssen's work on the Frisian Academy is a clear reflection of this twenty-first-century approach. In the complex of the Frisian Academy the new additions do certainly differ from the existing, but these differences aren't ostentatiously accentuated: the outcome of the combination of old and new is closer to a ton-sur-ton effect than to a contrast of complementary colours. Without reverting to a complete vanishing act, the architecture of Janssen blends in by exploring the thin line between sameness and difference, adding yet another layer to the palimpsest of the Frisian Academy and the city of Leeuwarden.

6.
Stairwell that functions as well as an auditorium in the Noorderkerk anno 2016 (Photo by Erik & Petra Hesmerg)


OTTEMA-KINGMA STICHTING
8




FRYSKE AKADEMY

Bibliografie

BETWEEN GROTE KERKSTRAAT AND PRINSENTUIN

Piter Boersma and Klaas Sikkema, *It Coulonhûs. De sit van de Fryske Akademy*, Ljouwert, 2013.

Johan Frieswijk, 'De Fryske Akademy (1938-2004', *De Moanne*, 2 nr. 9-10 (2003), 12-18.

Johan de Haan, *In scène gezet. De verbinding tussen architectuur, ruimte en object in Friese interieurs* (Nijmeegse Kunsthistorische Cahiers 21), Nijmegen, 2014.

Herre Halbertsma, 'Herinneringen aan Nanne Ottema (1874-1955)', *De Vrije Fries*, 80 (2000), 125-145.

Sytse ten Hove, 'Nanne Ottema's betekenis voor Friesland', *De Vrije Fries*, 82 (2002), 204-211.

De iepening fen de Fryske Akademy. 10 septimber 1938, Assen, 1938.

T.J. Kingma, De Akademy yn de sechstiger en santiger jierren', *It Beaken*, 50 (1988), 140-156.

Meindert Schoor, *Historische atlas van Leeuwarden. Van terpendorp tot culturele hoofdstad*, Nijmegen, 2015.

Henk van Veen, 'Nanne Ottema (1874-1955), verzamelaar van een vervlogen verleden', in Saskia Bak ed., *Nanne Ottema. Een kleurrijk verzamelaar*, Franeker, 1999, 11-29.

K. de Vries, 'De Akademy yn de jierren 1938 oant 1960', *It Beaken*, 50 (1988), 136-139.

THE ARCHITECT'S HOUSE

Unpublished Sources

The Hague. Koninklijk Huisarchief
Archief van Johan Willem Friso, inv. 39.
Inventaris van stukken betreffende Friesland in het archief van prins Willem IV, inv. 74b.

Leeuwarden. Historisch Centrum Leeuwarden
Consentboeken, ee-32, f. 164 v.
Informatieboeken, akte c 009-220.

Literature

Herma van den Berg, 'Osinga State te Langweer en de Leeuwarder decorateurs van het eerste kwart van de achttiende eeuw', *Nederlands Kunsthistorisch Jaarboek*, 31 (1980), 328-340.

Piter Boersma and Klaas Sikkema, *It Coulonhûs. De sit fan de Fryske Akademy*, Ljouwert, 2013.

Cornelis Danckerts, *Grontregelen der bow-const ofte de uytnementheyt vande vyf orders der architectura*, Amsterdam, 1640.

Pieter de Groot, 'Zoeken naar een schoorsteenkstuk', *Leeuwarder Courant*, 14.10.2006, 14.

Johan de Haan, *In scène gezet. De verbinding tussen architectuur, ruimte en object in Friese interieurs* (Nijmeegse Kunsthistorische Cahiers 21), Nijmegen, 2014.

Idem, 'Bouwheer en bouwmeest er. Het huis van Anthony Coulon in Leeuwarden', *Gentse Bijdragen tot de Interieurgeschiedenis*, 39 (2016) (in druk).

Alexander L. Heerma van Voss, 'De Friese stadhouders uit het huis Nassau en hun residentie-verblijven', *De Vrije Fries*, 44 (1960), 80-91.

Sytse ten Hoeve, 'Jacob Sydses Bruinsma', *De Vrije Fries*, 56 (1976), 49-61.

Idem, *Friese preekstoelen*, Leeuwarden 1980.

Idem, 'Jaan Oenema (1684/'85-1764), beeldhouwer in Leeuwarden', *Leovardia*, 49 (2016), 2-5.

De iepening fen de Fryske Akademy. 10 septimber 1938, Assen, 1938.

Gemke W.M. Jager and C. Willemijn Fock, *Italiaans stucwerk in Den Haag en Leiden 1700-1800*, Delft, 1984.

Peter Karstkarel and Hugo Kingmans, *Oranje Nassau en Friesland*, Leeuwarden, 1994.

Yme Kuiper, *De Klinze. Het leven op een buitenplaats in Oudkerk, 1681-1966*, Leeuwarden, 1996.

Ruud Meischke, 'Enkele Amsterdamse ontwerpen van c. 1720; mogelijk van Jean Coulon', *Bulletin KNOB*, 77 (1978), 153-169.

Idem, Henk Zantkuijl, Walter Raue and Paul Rosenberg, *Huizen in Nederland, Friesland en Noord-Holland*, Zwolle en Amsterdam, 1993.

Koen Ottenheym, *Schoonheid op maat. Vincenzo Scamozzi en de architectuur van de Gouden Eeuw*, Amsterdam, 2010.
Idem and Freek Schmidt, 'Un dessein qui plait a la vue. De controverse tussen Anthonie Coulon en Daniel Marot bij de verbouwing van Huis Ten Bosch in 1734', *Bulletin KNOB*, 93 (1994.2), 62-75.

Murk *Daniel Ozinga, Danïel Marot. De schepper van den Hollandschen Lodewijk XIV-stijl*, Amsterdam 1938.

Erwin Panofsky, *Iconologische studies. Thema's uit de Oudheid in de kunst van de Renaissance*, Nijmegen, 1984.

Robert L. Scranton, 'Vitruvius' Arts of Architecture', *Hesperia. The Journal of the American School of Classical Studies at Athens*, 43.4 (1974), 494-499.

Heimerick Tromp, 'Laarwoud: de lusthof der Van Heidens: een onbekend werk van Anthonie Coulon als echo van Paleis Huis ten Bosch', in *Historische Woonsteden* (december 2005), 2-17.

Barbara Uppenkamp and Ben Van Beneden, *Palazzo Rubens. De meester als architect*, Brussel, 2011.

Verslagen en Handelingen van het Friesch Genootschap van geschied-, oudheid- en taalkunde te Leeuwarden, 53 (1880-1881).

Marcus Vitruvius Pollo, *Handboek bouwkunde*, vertaald uit het Latijn door Ton Peters, Amsterdam, 2004.

Pieter Vlaardingerbroek, *Adriaan Dortsman (1635-1682). De Ideale gracht*, Zwolle, 2013.

Frank van der Waard, Wija Friso and Marianne van Voorn, *Coulonhuis en Doelestraat 8. Bouwhistorische opname en waardebepaling Doelestraat 6 en Doelestraat 8* (ongepubliceerd rapport), Groningen, 2012 (inlcusief de bijlage van Henk Oly, 'Eigendoms- en gebruiksgeschiedenis Doelestraat 8 en 6', 5 pp.).

Abraham Wassenbergh, 'De decoratieschilders der achttiende eeuw en het stadhuis te Leeuwarden', in A. van der Minne ed., *Gedenkboek Leeuwarden 1435-1935*, Leeuwarden, 1935, 139-178.

DOELESTRAAT 6 AND NOORDERKERK

Unpublished sources
Leeuwarden. Historisch Centrum Leeuwarden
Bevolkingsregister
Bouwvergunningen, toegangsnr. 730.
Archief Gereformeerde Kerk Leeuwarden, 1835-1957, toegangsnr. 1720.
Archief Sint Anthony Gasthuis 1814-1965, toegangsnr. 1154.

Leeuwarden. Tresoar
Notarieel Archief, toegangsnr. 26

Literature
Piter Broersma and Klaas Sikkema, *It Coulonhûs. De sit fan de Fryske Akademy*, Ljouwert, 2013.

Jelmer Eisma, *Herman Rudolf Stoett. Architect te Leeuwarden (1837-1887)* (unpulished MA-thesis Technical University), Delft, 2011.

Marloes Eskens, Leo van der Laan and Bé Lamberts, *Willem Cornelis de Groot (1853-1939). Architect in Friesland*, Leeuwarden, 2009.

Gerard P. Karstkarel, 'De architectonische taal van de verzuiling. De neo-stijlen in de kerkbouw', in: Jan de Bruijn ed., *Bepaald Gebied. Aspekten van het protestants-christelijk leven in Nederland in de jaren 1880-1940*, Amsterdam, 1989, 120-143.

Leeuwarder Courant (to be consulted at http://www.archiefleeuwardercourant.nl/index.do)

Leo van der Laan, *Verouderd Leeuwarden Vernieuwd. Stadsvernieuwing en monumentenzorg*, Leeuwarden, 1994.
Henk Oly, *Het Carré, een verhaal dat vijf eeuwen omvat met het Sint Anthony Gasthuis aan het begin en slot*, Leeuwarden, 2016.

Ton H.M. van Schaik, *Gebouwd op geloof. Monumenten van religie*, Amsterdam 2005.

Klaas Sikkema, *It Coulonhûs de sit fan de Fryske Akademy*, Leeuwarden, 1973.

Regnerus Steensma and Cornelis A. van Swigchem eds., *Honderdvijftig jaar gereformeerde kerkbouw*, Kampen, 1986.

Cornelis A. van Swigchem, Teunis Brouwer and W. van Os, *Een huis voor het Woord. Het Protestantse kerkinterieur in Nederland tot 1900*, 's Gravenhage en Zeist, 1984.

Frank van der Waard, Wija Friso and Marianne van Voorn, *Coulonhuis en Doelestraat 8. Bouwhistorische opname en waardebepaling Doelestraat 6 en Doelestraat 8* (ongepubliceerd rapport), Groningen, 2012.

Frank van der Waard, *Noorderkerk Leeuwarden. Bouwhistorische verkenning* (ongepubliceerd rapport), Groningen, 2012.

CONTINUITY AND CHANGE

Hana Cisar, *Jo Janssen architect*, Eindhoven, 2008.

The Council of Europe and Cultural Heritage. 1954-2000. Intergovernmental work: basic texts, Strasbourg, 1999.

Wim F. Denslagen, 'Het Charter van Venetië en de Monumentenzorg in Nederland tussen 1964 en 1990', in *Jaarboek voor Monumentenzorg*, 1990, 30-35.

Eric Hobsbawn and Terence Ranger eds., *The invention of tradition*, Cambridge, 1992.

Index